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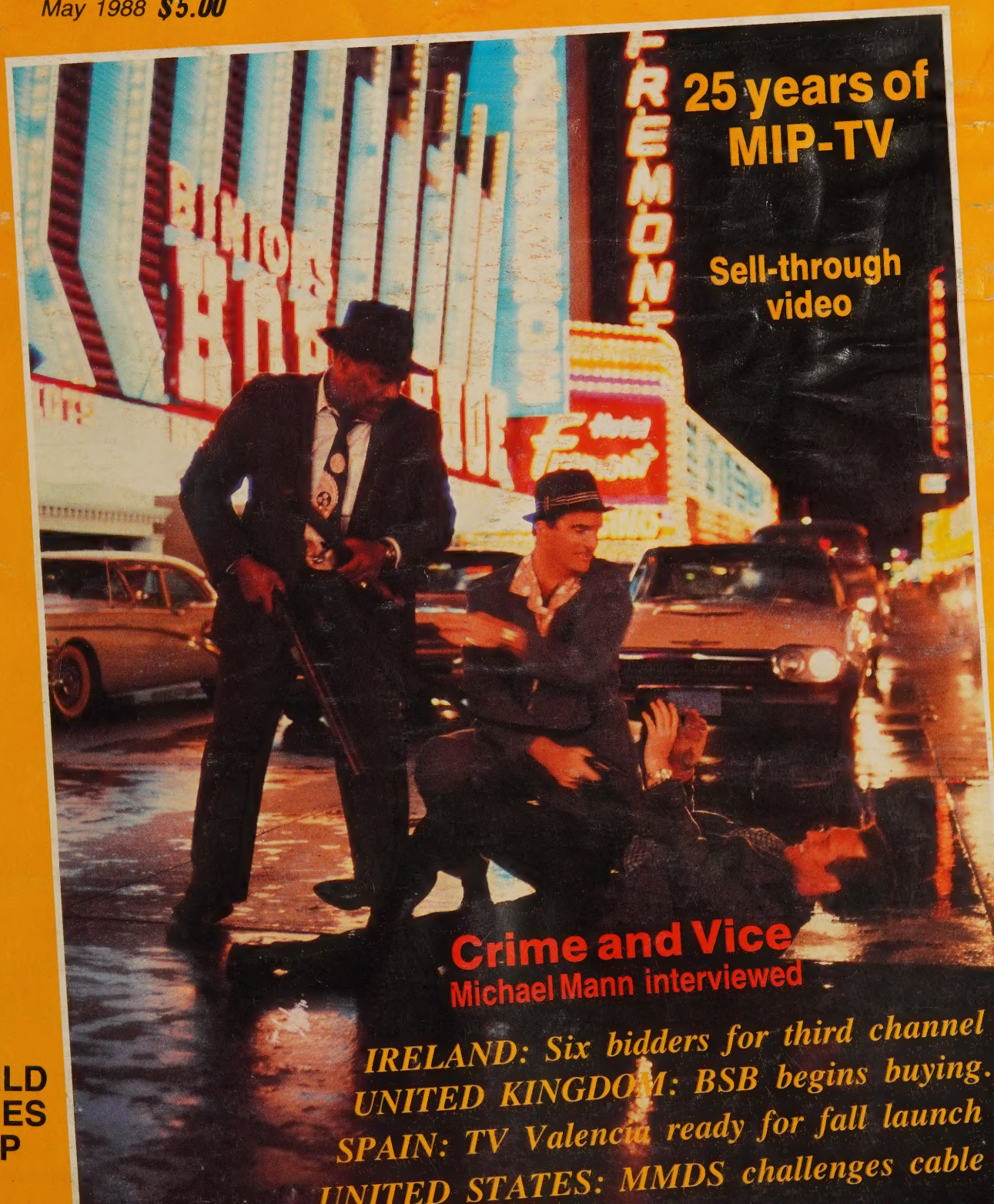

25 years of MIP-TV

Sell-through video

Crime and Vice

Michael Mann interviewed

IRELAND: Six bidders for third channel

UNITED KINGDOM: BSB begins buying.

SPAIN: TV Valencia ready for fall launch

UNITED STATES: MMDS challenges cable

WORLD PRICES MAP

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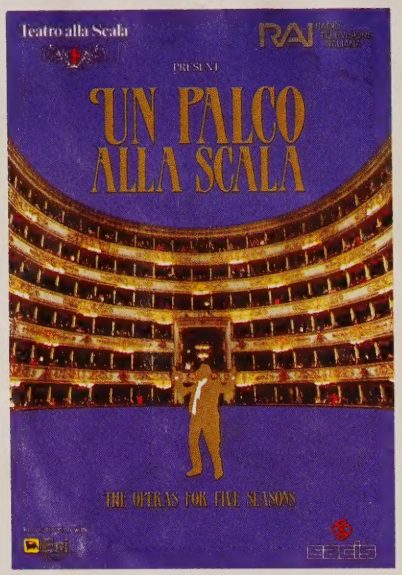

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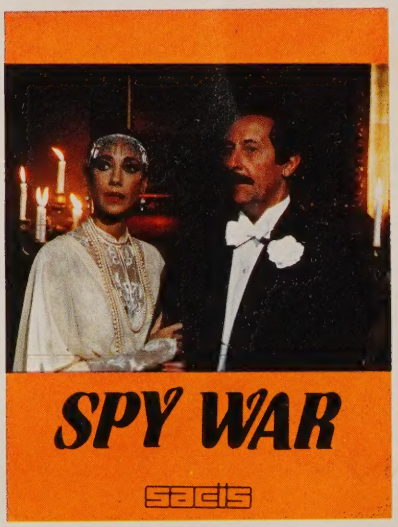
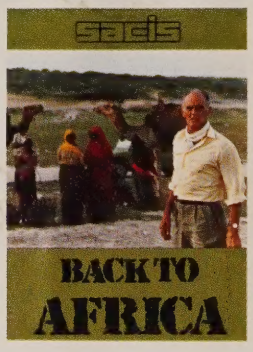


SPY WAR

Directed by DUCCIO TESSARI
Starring JEAN ROCHEFORT
MARISA BERENSON · FELICE ANDREASI

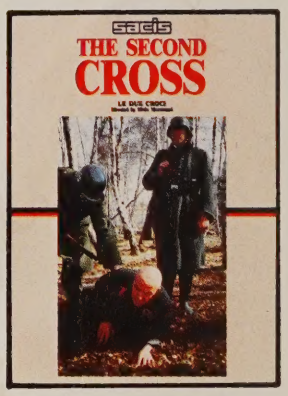


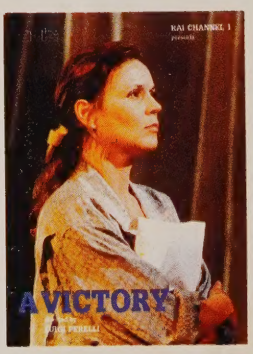
BACK TO AFRICA

Directed by
BRUNO RASIA
Starring
PHILIPPE LEROY
RENATO DE CARMINE
MASSIMO SERATO

THE SECOND CROSS

Directed by
SILVIO MAESTRANZI
Starring
HEINZ BENNENT
PAMELA VILLORESI
JACQUES BREUER



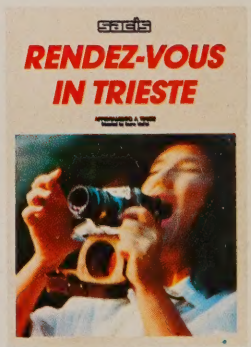


A VICTORY

Directed by
LUIGI PERELLI
Starring
MARTHE KELLER
REMO GIRONE
FRANÇOIS MARTHOURET
SIMONA CAVALLARI

RENDEZ-VOUS IN TRIESTE

Directed by
BRUNO MATTEI
Starring
TONY MUSANTE
CRISTINA BORGHI
GIANNI CAVINA
WILLIAM BERGER
EDMUND PURDOM



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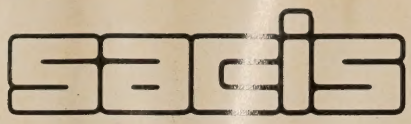
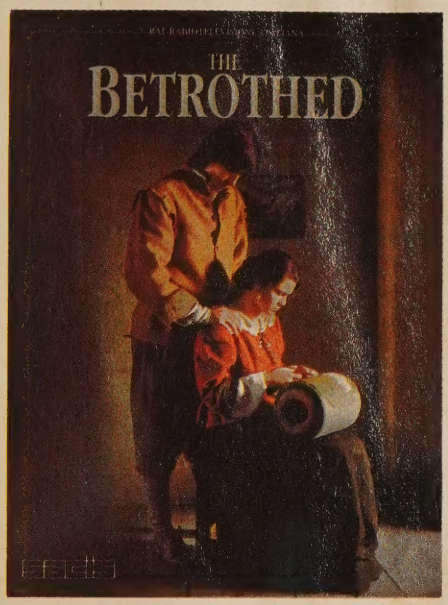
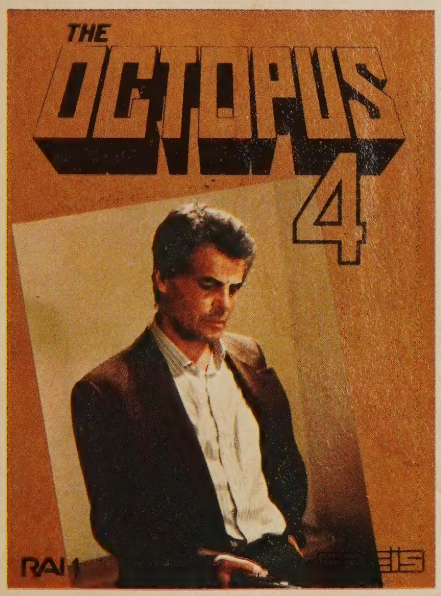




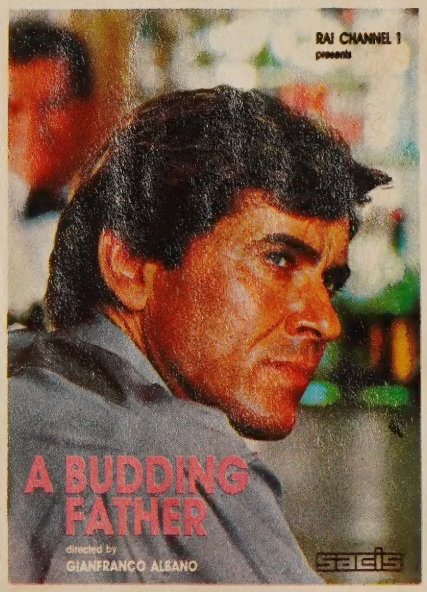
THE BETROTHED

Directed by SALVATORE NOCITA
Starring (in alphabetical order)
F. MURRAY ABRAHAM as Innominato
HELMUT BERGER · GARY CADY
MATHIEU CARRIERE · DELPHINE FOREST as Lucia
Special guest appearance of BURT LANCASTER
in the role of Federigo
FRANCO NERO as Frà Cristoforo · DANNY QUINN as Renzo
FERNANDO REY · JENNY SEAGROVE
and with ALBERTO SORDI in the role of Don Abbondio
GISELA STEIN



THE OCTOPUS 4

Directed by LUIGI PERELLI
Starring MICHELE PLACIDO



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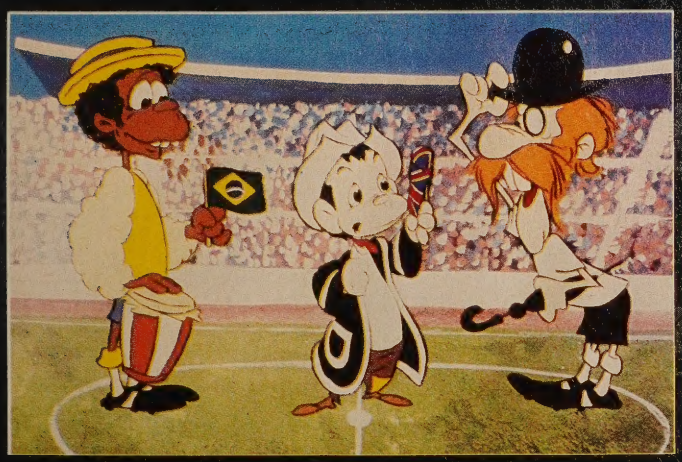

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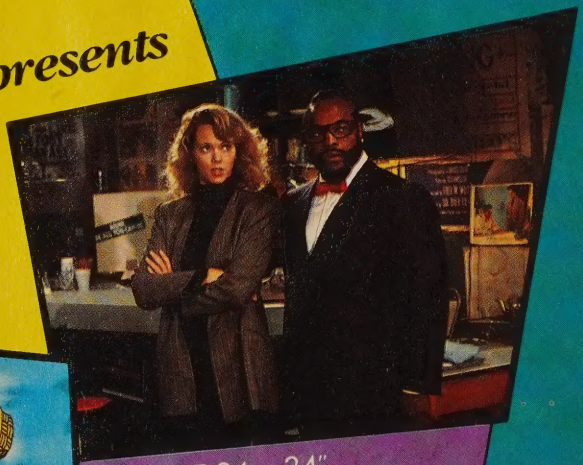

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TV World

Published by
Alain-Charles Publishing Ltd.
Co-Publishers
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27 Wilfred Street, London SW1E 6PR, England
Telephone: 01-834 7676
Telex: 297165 (Answerback ACP-LTD G)

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USPS No. 762-610. Second class postage paid at Rahway N.J. and at additional mailing offices. Post Master send address corrections to *TV World* c/o Mercury Airfreight International Ltd. Inc., 10B Englehard Avenue JNJ 07001.

OVERSEAS SALES OFFICE
In USA call toll-free:
1-800 255 0987

Japan: Haruki Hirayama, E.M.S. Inc, Sagami Building, 2-21 Shinjuku 4-chome, Shinjuku-Ku, Tokyo 160, Japan. Tel: (03) 350-5666.

TV World is published for personnel in executive and management positions in TV broadcasting and video production and distribution companies, governmental organisations and educational institutions concerned with TV and video.

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Japan	Yen 9,500.00		

All other countries US$50.00 Surface Mail
US$100.00 Airmail

TV World, ISSN 0142-7466, is published ten times a year

Typesetting and origination by
Digital Typesetting, London EC1
Printed by Chase Web Offset
St. Austell and London

CONTENTS

Volume 11 Number 4 May

Games people play 20
A European initiative brings back 'Jeux Sans Frontières' but will it have a rival?

Hot shot 26
With a number of shows on the networks and a new Canadian studio, Stephen J. Cannell is riding high.

Canadian overview 29
The new Canadian specialty services are moving ahead, but for Telefilm and public TV, the brakes are on.

Dramatic price difference 32
When costs are low and ratings high, why do French-Canadian soaps still lose money?

Wild world 34
International collaboration has produced a remarkable new nature series.

Production lines 36
A group of Canadian producers get together to beat the odds.

Primedia punch 38
PGI is launching into the market with an impressive array of product.

Global aspirations 44
Nelvana looks beyond Canadian frontiers.

Atlantis rising 48
The men from Atlantis explain their latest strategies.

2nd channel, 1st choice 52
ZDF celebrates its anniversary, on top

What an Eiffel! 56
Plans to make France's famous tower the centre of a world network.

Controversial issue 58
An epic new drama is unveiled which touches sensitive areas.

Paris notebook 59
A round up of French TV news one month before presidential elections.

In to Africa 60
TV's tycoons fight to get into the largest remaining unexploited landmass.

Ten years of TV 62
Swazi TV hits double figures and plans upgrading the system.

RAI wins out 67
Star-stealing didn't pay for Berlusconi; plus more new syndication nets spring up.

Three to go 75
The next trio of Spanish autonomous channels prepare for the off.

Evening surgery 77
The UK's new late-night medical channel looks to Europe.

Heavenly pursuits 78
British Satellite Broadcasting has big budgets and four empty channels.

Lack of support? 83
Is sponsorship in the UK growing as fast as it could?

Central plans 85
International push announced.

Lotta bottle 86
Columbia's new international head is working out of London.

In the eye of the storm 90
The TV climate is constantly changing. How are the international distributors adapting?

Making microwaves 92
MMDS operators are taking a stand against the MSOs.

Courting crime 96
The popularity of US court shows shows no sight of waning, but how are they being judged abroad?

Miami Mann 105
An exclusive interview with one of America's top TV producers.

Political bridge 108
Israel TV has to serve two nationalities, but in doing so has it become too commercial?

Asian connection 109
Hong Kong's two stations are becoming adept at syndication.

Made in Japan 114
An interview with NHK head Keiji Shima.

Skase breaks limit 117
Holmes à Court moves out of TV as Skase buys two more Australian stations.

Fighting talk 120
The heat is on as TV3 prepares to challenge TVNZ.

Six into three ... 124
Reviewing the prospects of the six bidders for Ireland's third channel.

Small is beautiful 126
In catering for the youth market, tiny Dutch IKON has made impressive drama.

Norway news 129
Multi-channel TV arrives in Norway to challenge NRK.

Have product will travel 131
Poland's international team are flying the world seeking out new co-productions.

Sell-Through survey 133
A guide to sell-through markets around the world.

Indian Fiction 138
TV plays, both imported and home-produced, need to entertain and be socially aware.

Think Europe 140
Should advertising companies start thinking internationally, as 1992 approaches?

End of an era 142
After 25 years of MIP, Bernard Chevry calls it a day.

For sale 144-174
TV World's buyers' guide to programmes available at MIP-TV.

World round up 6
In production 18
International ratings 175
International Events 176

Cover: From 'Crime Story' produced by Michael Mann, distributed internationally by New World International Television.

More trouble comes to Telefilm

OTTAWA: Problems at Telefilm Canada, the federal film and broadcast funding agency, have finally reached the political level. The House of Commons Standing Committee on Communications and Culture has announced it will hold an enquiry into the workings of the troubled Crown corporation.

Problems

Telefilm has been widely credited as being the major impetus behind Canada's flourishing film and television production industry. But its problems became public last year with the announcement in the fall of serious financial overcommitments that could jeopardize continued funding of Canadian production. Since then, Telefilm's financial problems have been eclipsed by a series of management and structural changes that have damaged the agency's credibility in Canada and seen the departure of many of Telefilm's senior people.

Exodus

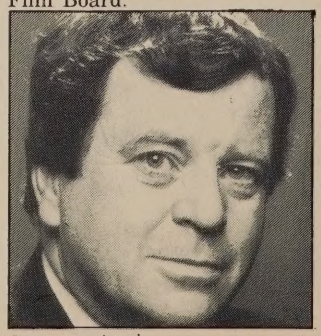
At the height of the financial problems last fall, Telefilm's executive director Peter Pearson resigned, part of an exodus from Telefilm that at this point sees the top 20 management and staff positions, many in Toronto, vacant.

In February, Telefilm overhauled its operations and reorganised into four divisions: strategy, planning and policy; production development; finance and administration; and markets and international affairs.

In February a letter than was reported to be Peter Pearson's letter of resignation as executive director of Telefilm was published. It clearly indicated conflict over the roles of executive director and chairman, quoting legal opinion on the function of the chairman and members of the board and querying, "Who runs this joint?

Executive of operations and business affairs Linda Beath has resigned, as has deputy director Judith McCann. And most recently, Telefilm's chairman Jean Sirois has asked the federal government not to renew his chairmanship when it expires in April.

Michele Fortin has been appointed interim executive director and Peter Katadotis has been appointed to the newly-created production and development section, in charge of both the Broadcast and Feature Film Funds. Katadotis is on leave from his position as director general of English programming for the national Film Board.



Pearson: resigned

Pearson's letter of resignation predictably raised questions and scrutiny of the circumstances surrounding his resignation, as well as Telefilm functioning, four months after the fact. Industry people have wondered whether the federal government might be tempted to scrap the agency, in light of its seemingly endless public controversy. However, it seems more likely the Commons Committee, which illustrated its ability to move quickly when required a year ago in the Task Force issue, may convene hearings this month or next to begin to unravel who really was at the bottom of Telefilm's problems.

THE Editor's LETTER

May should prove even more of a nail-biting month than ever for the American production community, as the decisions for the new season are made. Not for a long time have there been so few obvious renewals; there was no major hit over the last year and many of the long-running favourites are falling off ratings-wise. The schedulers at the network will have to make some tough choices; choices which will ultimately affect what's available to foreign broadcasters over the next few years.

Two people who are directly concerned with the outcome are Stephen J. Channell and Michael Mann. As the creators of **The A Team** ***and*** **Miami Vice** ***respectively, they can be credited wth two of the most popular shows internationally over the last decade. Both are writers who combine their prolific creative talents with other skills – director and studio head among them – and both are featured in this issue.***

The fight is currently on in Europe to discover the next **Wheel of Fortune** ***or Benny Hill, in other words, a light entertainment show to set public interest alight. To this end, we present a comprehensive – and fun – look at the Judge Genre; the US shows where the public air their legal or marital grievances before a court of law. As we go to press the BBC has just started airing a format version of*** **The People's Court.**

Our survey of international distributors' experiences of changes in the market, and how they are adapting to these shifts threw up one important point; that as a purchaser, the UK has been overtaken by other European countries in important. Well, that may be about to change as we report on the arrival of BSB into the buying arena.

We also take a look at the next Spanish automomous channel which is readying itself for the off in the autumn – RTVV in Valencia. And in response to readership demand, we present the first part of a country-by-country profile of the status of sell-through videoaround the world.

Meanwhile, this 25th anniversary of MIP-TV promises to be a very exciting and emotional one, as Monsieur Chevry announces that this will almost definitely be his last MIP. We know we speak on behalf of the industry as we thank him for all he has done for the industry, and wish him well in his other ventures. His will be a hard act to follow.

Alison Homewood

Find out why they call it the wild blue yonder.
The skies were filled with risk. The pilots were filled with courage. Reaching For The Skies is their story. And it's available now.
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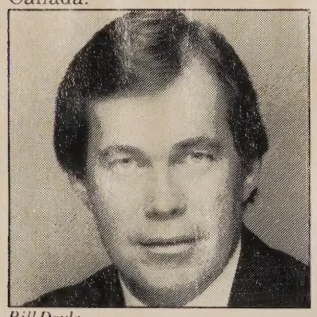
PEOPLE

The **Canadian Association of Broadcasters** has appointed a new president, following months of executive search.

The new president of Michael McCabe, formerly president of **McCabe Communications Ltd.**, a Toronto-based consulting firm dealing with public policy and government relations.

McCabe's former positions have included assistant deputy minister of consumer affairs in the federal Consumer and Corporate Affairs department, as well as exec. director of the Canadian Film Development Corporation – now Telefilm Canada.



Bill Doyle

William W. Doyle has been named President of Los Angeles-based **Premiere Film Marketing Inc.**

In his new position he will be actively acquiring the worldwide theatrical, pay cable, home video and free TV rights to feature films produced both domestically and overseas.

Premiere Film Marketing Inc. is a wholly-owned subsidiary of Premiere Film Marketing Ltd., producers of feature films in Australia and abroad. The company has several features in development which it intends to produce in the United States this year.

Mitzy Anderson and James Keegan have been named Controllers at **ITC.** Keegan is the Controller for ITC Productions, Inc., ITC's television and theatrical production division base in Los Angeles. Anderson is Controller for ITC Entertainment, Inc., ITC's worldwide television and foreign theatrical distribution division based in New York.

Jacky Stoller has been appointed to the staff of **D.L. Taffner/UK Ltd.,** as Director of Programming, Production and Sales.

Terry Pritchard, art director of French Lieutenant's Woman (stars pictured above) now working on Three of a Kind.

Irish studio wins major TV contract

DUBLIN: April 19, MTM Ardmore Studios Bray, has won a major contract for a new television series from America – "Three of a Kind" – which will be filmed in Ireland and at the studios, with additional location work in the South of France.

"Three of a Kind" is being produced in Ireland by MTM Enterprises Inc. for ABC Television and will have the same production and writing team behind it as the "Hill Street Blues" series.

Acquiring this new series is something of a triumph for MTM Ardmore Studios which has eagerly sought a contract of this size since re-opening under a consortium headed by MTM Enterprises Inc. 18 months ago. The Irish studio acquired the contract in competition against both Hollywood and UK studios and in doing so made it the first US network TV series to be produced in Europe.

The cast of "Three of a Kind" is headed by American actor Beau Bridges with Ian Ogilvy, Emrys James, Stuart Margolin, Shelagh McLeod and Ian McNeice. British director Herbert Wise ("I, Claudius"; "Rumpole of the Bailey"; "The Norman Conquest"), is directing the prototype for the new episodic series.

The production team is headed by Jeffrey Lewis, a former producer/writer on "Hill Street Blues", with John Litvack, also a producer on "Hill Street Blues", as supervising producer. The production team also includes "Out of Africa" Oscar winner Josie MacAvin as set decorator and art director is Terry Pritchard whose credits include "The French Lieutenant's Woman".

In brief

BUDAPEST: The first commercial cable company to be launched in Hungary was formed in March. It is the first organisation in Hungary which wants to make a living and profits from operating cable TV. When the cable network is developed, there will be, in theory, a choice of 22 programmes, although experts are currently reckoning on just eight at the moment. Research has shown that over 5,000 people have indicated so far that they are prepared to pay the maximum cost – 10,000 forints (US$212). Flat households will be charged just 1,200 forints (US$25).

Global Cable Television will be a limited company with an initial capital of 10 million forints. 65 per cent of this money coming from the District Council and 35 per cent of the subsidiary of the Hungarian Credit bank that deals with real estate trade.

GENEVA: Pay-TV Telecine looks like it has reached the end of the road. Forbidden at the eleventh hour by the Swiss government to pursue its lifesaving link with Canal Plus (see *TV World* March/April 1988), now one of its principal shareholders Tele Suisse Romande has pulled out.

The Swiss broadcaster, which had a 16.5 per cent shareholding in Telecine, has also withdrawn its 15 per cent stake in the German-language pay operation Teleclub.

Cinema 5 launch

ROME: CINEMA 5 is the new company launched by TV magnate Silvio Berlusconi as his operating arm in the world of movie theatres, a new area of business for the commercial television monopolist.

Real estate

CINEMA 5 is buying from Cannon Inc. (and its two main shareholders Giancarlo Parretti and Florio Fiorini) the whole Italian business of real estate, properties and theatres with the only exception of DinoCitta' Studios (the production studios created by Dino de Laurentis over twenty years ago) which may be part of a different deal involving public controlled companies such as Sacis, Instituto Luce and the State institution for the movie industry Ente Cinema.

In particular, for a sum around 60 billion lire (US$50 million) Berlusconi will get 28 theatres concentrated in Rome, Milano, Bologna, Torino, Napoli, Palermo, with 24,000 seats in total, plus another six theatres in provincial towns.

On top of that Cinema 5 will inherit all the management of the movie theatre plus all the contracts with all the distribution companies.

As part of the deal there is also an agreement by which Cannon Inc. and Reteitalia (Berlusconi company for TV and film production) will coproduce in the next couple of years 15 feature films for theatrical and TV distribution.

In 1987 Berlusconi's production companies have produced nearly eighty feature films.

80 films

The new CINEMA 5 is probably a step forward towards extensive diversification in the show business following progressive saturation of the TV field.

The Leadership Continues.

New Series

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Desperado
Family Man
The Munsters Today
Probe
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... PACKED FULL

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the award winning science and technology series which includes THE FRAGILE FOREST, A DECADE OF WATER, and A CHANCE TO LIVE.

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looks at some of the women in Britain today who hold down demanding, and often unusual, jobs.

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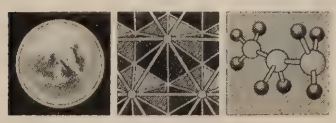

London Television Service

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London SE1 7DU

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New deals . new deals.

The **National Video Corporation.** has licensed its catalogue for home video in the United Kingdom, Germany and Scandinavia, to **Castle Communications Plc.**

The NVC Catalogue includes recordings in the field of opera and dance.

HandMade Films negotiated a new UK home video rights deal at the American Film Market with Stewart Till, Vice President of **CBS/FOX UK** for three of HandMade's titles, *The Life of Brian, The Long Good Friday,* and *Time Bandits.*

CNN World Report, the weekly global newscast that airs contributions from television news organisations worldwide, has added 11 new broadcasters from 10 countries to the list of participants. **CNN** has now aired material from 74 news organisations from 70 countries.

The latest participants include broadcasters from: Abu Dhabi, Algeria, Bahrain, Canada, West Germany, Hungary, Qatar, Saudi Arabia, Sir Lanka and Cyprus.

New World International has announced the conclusion of extensive international sales on *Elvis and Me,* the top-rated four hour mini-series which chronicles the life and one true love of rock's greatest legend.

In various deals, contracts for *Elvis and Me* have now been finalised for Italy, France, Germany, Scandinavia, Australia, Canada, Latin America and all territories in South East Asia. Based on Priscilla Preseley's best-selling autobiography of the same name, *Elvis and Me* traces Elvis' obsession with the 15 year old school girl he chose to be his bride in a bittersweet drama of lost innocence and the price of fame.

Viacom Enterprises is offering stations a new animated package of colour cartoon features, *Mighty Mouse and Friends,* starring the world famous muscle-bound mouse super hero.

The package will be sold on a cash basis, as 130 half hours or 65 hours. The more than 400 cartoons in the package are from Viacom's extensive library of classic animated programming.

Diverse Production is working with the TV news agency, UK company **Visnews,** to supply live, daily satellite feeds from London of European business news to a programme broadcast nightly on TV **Tokyo Channel 12** throughout Japan.

The programme *World Business Satellite News* started airing on April 4 and is broadcast five days a week, 52 weeks a year.

The feed from London is followed by a similar American feed. **Intervoice International** of New York, a Japanese owned company, was hired by TV Tokyo to organise the overseas operations. Informedia has produced live satellite discussions between Japan and the USA, and a documentary series *Faces of Japan* for PBS. The American segment will be provided by a team based at the Wall Street Journal.

The **National Film Board of Canada** has signed a deal with **Visionsmiths Inc.,** giving Visionsmiths rights to sell more than 100 titles in the huge United States home video market.

The deal, negotiated through the NFBC's International Division, is the first of its kind between Canda's public film producer and a private video distributor.

Most of the 100 titles are one hour-long documentaries, although some feature-length films are included in the deal. For the past several years, the International Division has been actively seeking new markets for NFBC products and expanding audiences worldwide.

International Film Exchange (**IFEX**) has been engaged by **American Playhouse** as its worldwide television sales representative, it was announced jointly by David M. Davis, President of American Playhouse, and Joy Pereths, Senior Vice President and head of the International Division of IFEX.

The sales campaign will be launched at MIP,

The initial package includes *Lemon Sky, The Trial of Bernhard Goetz, Land of Little Rain* and *Journey Into Genius.*

SELLS WINNERS AT *MIP-TV* 88 ON THE FOURTH FLOOR

WINNERS

SIDNEY SHELDON'S
WINDMILLS OF THE GODS*
FOUR HOURS

POOR LITTLE RICH GIRL:
THE BARBARA HUTTON STORY
SIX HOURS

BEVERLY HILLS MURDERS:
THE STORY OF THE
BILLIONAIRE BOYS CLUB
FOUR HOURS

THE ANN JILLIAN STORY
TWO HOURS

CHRISTMAS COMES TO
WILLOW CREEK
TWO HOURS

HAUNTED BY HER PAST:
SECRET PASSIONS
TWO HOURS

SADIE AND SON
TWO HOURS

BABY GIRL SCOTT
TWO HOURS

THE FATHER CLEMENTS STORY
TWO HOURS

*Executive Producer Sidney Sheldon Produced by Michael Viner Teleplay by John Gay Based on the book by Sidney Sheldon Directed by Lee Phillips

WINNERS

A SUMMER STORY
THEATRICAL RELEASE

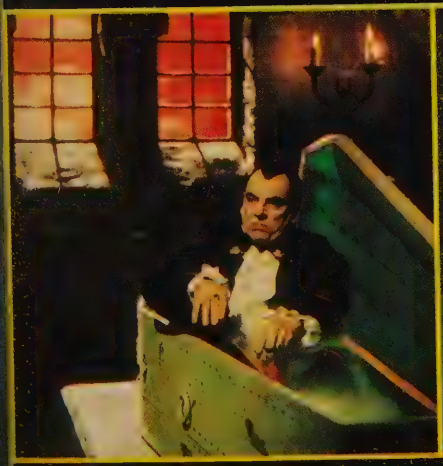
THE STEPFATHER
THEATRICAL RELEASE

SHERLOCK AND ME
THEATRICAL RELEASE

STATE PARK
THEATRICAL RELEASE

BACKFIRE
THEATRICAL RELEASE

DEAD OR ALIVE
THEATRICAL RELEASE



BILLY AND THE VAMPIRE
THEATRICAL RELEASE

WHOOPS APOCALYPSE
THEATRICAL RELEASE

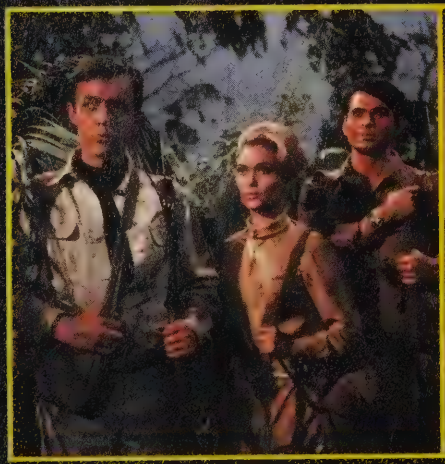
THE FANTASIST
THEATRICAL RELEASE

SHOWCASE WINNERS

MOSES
SIX HOURS

JESUS OF NAZARETH
EIGHT HOURS

ROBBERY UNDER ARMS
SIX HOURS



THE CHAMPIONS
THIRTY HOURS

MAN IN A SUITCASE
THIRTY HOURS

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TWENTY FOUR HALF-HOURS

THE BARON
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PEOPLE

Gilles Meunier has been named Vice President-France, for the Television Division of **Twentieth Century Fox Films Corporation.**

Meunier, has been with Twentieth Century Fox in Paris since 1980, where he began as a television sales manager, in charge of sales to France and all French speaking territories. In 1983, he added the territories of Italy, Spain, Portugal, the Middle East and Israel, in addition to his Franch activities.

Prior to joining Fox, Mr. Meunier worked with UTA (a French Airline Company).

Christina Thomas

Christina Thomas has been appointed Senior Vice President of **PGI/US** and will be responsible for the company's entertainment division in America. Thomas was previously Vice President of sales and development for **DL Tofner Ltd.**

Gene Van Doorn has been made head of programme purchasing department of NOS having worked for the **Veronica Broadcasting Organisation** and **Film Net International** previously. The position was made vacant by Gerrit Langerden who left to join the **NOB organisation.**

Todd C. Jackson has been named Vice President for International and Cable Television Sales for **All American Television, Inc.,** a leading syndication and distribution company headquartered in New York.

Prior to Jackson's appointment at All American, he served as Senior Vice President, Sales for Radio Vision International, Inc.

Merger mania – LA style

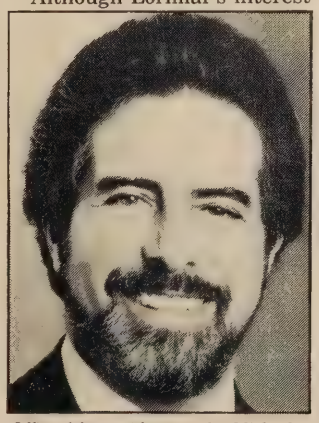
LOS ANGELES: Predictions that mergers and acquisitions would continue to restructure Hollywood's production community appeared right on target last month. As talks between Warner Communications and Lorimar about a possible merger broke off, MGM/UA Communications appointed a committee of its board to review bids for a buyout of that company. Days later, Metromedia Inc. again increased its stake in Orion Pictures.

The Warner-Lorimar combination, hailed by one insider as a deal that would have created even better synergies than had the Lorimar-Telepictures merger two years ago, fell apart after the companies failed to agree on a final purchase price. One problem was that Warner Communications stock, considered to be undervalued, would have been seriously diluted by a buyout of Lorimar's stock. Warner also disagreed about the value of some of Lorimar's off-network product.

Dennis McAlpine, financial analyst with Oppenheimer & Co., believes Warner submitted a bid to Lorimar's board, but was turned down because the bid fell below the US$17 per share bid floated in March by investor Marvin Davis. Davis had expressed interest in the company after Lorimar and Warner announced they'd begun merger discussions, but analysts, including McAlpine, believe his interest lay in bidding up the price of Lorimar's stock, rather than acquiring the company.

Talks between Warner and Lorimar had begun with an inquiry from Warner Communications about the possibility of a merger with Lorimar. The combination would have brought Warner, the second most successful movie producer in the US, a strong position in first-run syndication, a business in which its sole activity to date has been a joint venture with LBS Communications on the animated show, *Police Academy*. Lorimar would have gained the dominant position in US movie production its chairman and CEO Merv Adelson has sought and reduced overheads for its troubled home video division.

Although Lorimar's interest



Office of the president member Michael J Soloman

in the Warner merger had left the company "in play" at press time, it was unclear how vulnerable it would be to other attempts at takeover.

While Lorimar executives grappled with their potential vulnerability, MBM/UA Communications announced it had received inquiries about the possiblity of a buyout. The Beverly Hills, California based producer did not identify its suitors but sources in the financial community pointed to Davis, Hollywood businessman Burt Sugarman, Kirk Kerkorian, who controls the largest stake in the company and groups of foreign investors, one Japanese and one German.

A few days after MGM's board formed a committee to review takeover bids, Kerkorian informed the Securities and Exchange Commission he would consider selling his controlling interest in the company.

Neither McAlpine nor Mark Manson, analyst with Donaldson, Lufkin & Jenrette, believed MGM/UA to be a likely takeover target at press time. The company has invested a great deal of new production that has yet to hit the screen, McAlpine said, so a potential purchaser would be picking up significant risk but no clear value for the new film assets.

As activity heated up at both Lorimar and MGM/UA, Metromedia Inc. informed the SEC it had increased its stake in Orion Pictures from 39.5 per cent to 41.1 per cent. Metromedia had previously received federal permission to up its stake to 49.9 per cent. Company chairman John Kluge has told the SEC his purchase of the stock is for investment purposes only and although some TV industry experts believe he would like to re-enter the entertainment business by acquiring Orion, others maintain he is simply making another savvy investment move.

Another investor, Viacom International Chairman Summer Redstone, has received SEC permission to increase his holdings in Orion from 26.8 per cent to 36 per cent. He has not, however, reported any purchase of the stock since February

Kathy Haley.

Maxwell's new Spanish strategy

LONDON/MADRID: Robert Maxwell has purchased 10 per cent of the capital of the two companies which run Spain's first satellite Pay TV Channel, Channel 10.

The Channel began 24 hours a day transmission last month. It is operated by Canal 10 SA and Film Success International Corporation. It offers Spanish audiences a mixture of movies, drama, sports and music for a basic fee of £15 (US$27) per month.

Significant

Maxwell said: "This investment is a further significant step forward in the development of our group's pay TV strategy in Europe. The Spanish pay television market offers great growth and profit potential and we are pleased to be participating its development through this new venture."

Other principal shareholders include Compagnie Canal Plus of France, Luxembourgeioise de Television and Caixa Andorrana de la Seguretat Social.

Super success

BRUSSELS: Super Channel has broken through initial barriers in its attempts to gain entry into the Flemish community in Belgium.

The President of the Tribunal de Premiere Instance (the Brussels Tribunal) has found that Patrick Dewael, the Flemish Minister of Culture, can no longer oppose the distribution of Super Channel by cable operators in Flanders.

As a result, the Tribunal has instructed Minister Dewael to inform the Belgian PTT of its decision, and to grant cable operators technical permission to carry Super Channel on its networks. So it has been granted provisional access to Flanders – a potential of 1.7 million cabled homes until the Belgian Council of State delivers a final verdict on the issue.

Richard Hooper, MD for the company, said: "This is a tremendous achievement by Paul Kempton and his legal team, against incredible odds. For years, the satellite channels have been trying to gain access to the northern Belgian networks, and they have been stopped by political decisions in Flanders. All along, we have believed we were being unfairly treated, both in terms of Belgian law and the Treaty of Rome . . . We look forward to being on the Flemish cable networks very soon."

Richard Hooper

Auditel expands

ROME: Auditel, Italy's metered television rating service, has been expanded to record the audiences of Odean, Italia 7 and Telemontecarlo, in addition to RAI 1, RAI 2, Canale 5, Italia Uno, and Rete 4. Previously, the three new additions had been grouped into the 'other' category, which included all local stations.

Accurate

At the same time, Auditel has moved to improve the quality of its audience sample, increasing it in number from 1,800 to 2,300 families, and, through the marketing company Arthur Anderson, ensuring that the sample more accurately reflects Italy as a whole.

By the end of the summer, Auditel figures will be available on a minute-by-minute basis.

In brief

AMSTERDAM: The European Community (EEC) has agreed to the Netherlands' proposal to grant about US$12 million to the Philips company. This Dutch electronics giant is to use the sum to finance its share in a European project for the development of a new High Definition system. Companies from six community countries and three other European lands are co-operting in the venture.

BRAZZAVILLE: A co-operation agreement has been signed between the Soviet Union and Congo under which Congolese TV personnel will receive training and 'material assistance' from the USSR. A Soviet TV team is expected to visit Brazzaville in August to film the anniversary of the Congolese revolution as part of the agreement, while Congolese journalists will undergo training in the USSR until 1989, the duration of the agreement.

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CBI flies high, FMI revs up

CANNES: Delegates to this year's MIP-TV will witness two rather magnificent PR feats, for which the perpetrators, Joe di Certo of CBS Broadcast International, and Martine Delore Blondel at FMI International, should be congratulated.

The CBI stunt will close Nice Airport, no less. Scheduled for 13.15 hours on April 29, The skies above Cannes bay will be filled with an impressive flying display by The Patrouille de France, of the world's finest acrobatic teams. The one Alphajets will perform a series of manoeuvres flying as close as three metres apart and as low as 100 feet above the ground. The display is to promote the launch of *Reaching for the Skies,* a 12-part co-production between CBI, the BBC and TBS productions Inc. Narrated by Robert Vaughan, it covers the history of aviation.

FMI has persuaded the Midem Organisation to allow a Formula One racing car-alas, without engine – into the Palais. This is to promote *Formula One,* a 13 × 48 mins series produced for TF1, which is based on the glamorous world of the 'Grand Prix Circuit. Each episode of the series, which tells the story of a father and son team determined to get to the top, includes seven minutes' real racing shot on location in Monte Carlo, and appearances from Champion Alain Proust.

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el: 01-636 7888. Telex: 266155 Musbox G. Fax: 01-323 1549.

In production

A regular feature of *TV World*. Send details of programmes in, or approaching, production to TV World, 27 Wilfred Street, London SW1E 6PR.

Fatal Dosage is being produced by **Jack Farren Productions** and **Group W Productions** as a television movie for **CBS.**

It will star Patty Duke, and the teleplay is by Gerald Green, the writer of *Holocaust* and *Wallenberg: A Hero's Story,* both for **NBC,**

Fatal Dosage, based on a book by Gary Provost, details the experiences of a licensed practical nurse, Anne Capute, who administered a fatal dose of morphine to a dying patient. Charged with murder, she claimed that she was following common sense practice at the hospital and a doctor had given her verbal approval.

Last summer, Maurice Bejart's 20th Cetury ballet company left Belgium and set up in Lausanne Switzerland, taking the name Ballet Bejart Lausanne. The first ballet to be choreographed and performed in Switzerland was filmed over Easter in a co-production beteen Swiss independent **Telvetia** and French cultural channel La Sept, RAI 3, SSR, RTBF and NOS. The hour-long programme, called *Souvenirs de Leningrad,* will be available for screening at MIP, at Telvetia on the SSR stand.

Sullivan Films Inc. have acquired the rights to three novels to be developed into feature length movies.

The first project, based on the memoir by A.E. Hotchner, *Looking for Miracles,* is the story of an inventive young man who, desperate for work at the height of the Depression, bluffs his way into a job as a camp director despite that fact that he has never been out of the city and has a phobia of water.

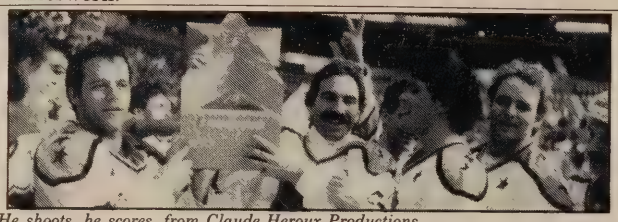
The second project, loosely based on the novel *Jane of Lantern Hill* by Lucy Maud Montgomery, author of *Anne of Green Gables,* deals with the efforts of a young girl to reunite her family despite the resistance of relatives and a terrifying ghost.

The third project, based on the novel *The Night of the Comet* by Dariel Telfer is both a love story and mystery revolving around a beautiful young widow and her four children.

The Lady of the Camellias

"TV has hardly ever co-produced such an ambitious ballet programme." So says Andreas Wilkes of **Polyphon** about the company's production of *The Lady of the Camelias* starring Stuttgart Ballet's prima ballerina Marcia Hyadée and directed by Milwaukee-born John Nemeyer, director of the Hamburg Ballet. Neumeyer created this ballet which has been acclaimed as a masterwork."

It was co-produced by West Germany's NDR and WDR with a budget of US$2.5 million. Finished in July 1987, it is now on the German theatrical circuit, and was presented at the Chicago and Rio film festivals out of competition. It has been registered for the Cannes Film Festival, and the film is now being offered by Polyphon to the world market for sales in all media.



He shoots, he scores, from Claude Heroux Productions

Claude Heroux Productions of Montreal has bought the rights to the massive novel, *The First Circle,* written by Russian exile Alexander/Solzhenitzyn and is planning a four-hour mini-series co-production with **Technisonor** of France.

Production is slated to start January, 1989 on the mini-series which will be adapted for television by M. Charles Cohen, screenwriter for the American mini-series *Roots.*

Claude Heroux Productions has been raising its profile over the last couple of years with a number of recognised projects including the **CBC** series *He Shoots, He Scores,* the first prime-time series in Canada focusing on the country's national sport, hockey; the politics behind the scenes and the lives of the pro players. The second series is currently airing and Heroux said that a third series of 13 episodes will start shooting this spring.

Principal photography recently ended on Heroux's 13-part series called *Formula I,* a "dramatic, high-voltage look at the glamorous world of auto racing" on the Formula I circuit. Slated to air in the 1988-89 season, planning is now focusing on the second series.

Other projects include a six-hour mini-series on the life of credit union pioneer Alphonse Desjardins for **Radio Quebec,** and another mini-series, *La Misere Des Riches,* in collaboration with Quebec media giant **TéléMétropole** and a French partner.

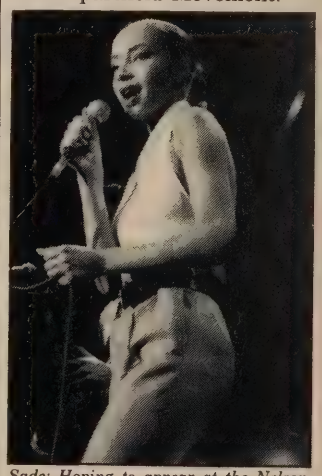
Principal photography has begun for *The Tender* starring John Travolta.

Filming on the **Mercury/Douglas Films** production will take place in Chicago and Los Angeles.

Trans World Entertainment are handling all international sales. Robert Harmon *(The Hitcher)* is directing from an original screenplay by Robert Stitzel *(Brainstorm)* about a father (Travolta) and his young daughter whose lives are drastically changed when a remarkable dog enters their lives.

Michael Phillips and Michael Douglas are the executive producers. Chris Chesser is producing.

The *Nelson Mandela 70th Birthday Tribute* is to be syndicated for worldwide satellite television broadcast by **Radio Vision International.** This international concert, to be held in Wembley Stadium, London on June 11 stars many international music artists including Whitney Houston and Dire Straits. June 11 marks the 24th anniversary of Mandela's conviction and is five weeks before his 70th birthday. Proceeds from the concert will generate much needed revenue to help the campaign against apartheid. Half of the money raised will be given to children's projects for Southern Africa through a number of charity outlets, with the rest of the proceeds goings to the Anti-Apartheid Movement.



Sade: Hoping to appear at the Nelson Mandela 70th Birthday Tribute

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It's all in the game

Scaling new heights in 1972: at its most popular, 'Jeux Sans Frontières' was watched by over 60 million Europeans.

Plans are afoot to bring back the greatest European game of all, *Jeux Sans Frontiéres*. But there will be changes, reports Noble Wilson

THIS SUMMER, five of Europe's broadcasters plan to disinter the game which attracted huge television audiences in the sixties and seventies: at its peak the figure was well over 60 million. It died in the early '80's, mainly because costs had spiralled: each broadcaster hosting the event felt it had to devise better, larger and more elaborate games than had been mounted elsewhere.

However, at the instigation of RAI, five services have agreed to take part in a short new slimline series, which they hope will be cheaper, yet just as lively as the earlier series was in its heyday: the heats will be held in Italy, France (A2), Portugal (RTP) and Spain (RTVE) in June and July, with a final in Italy at the end of August. RTBF will be providing teams but will not mount any of the games. Each of the participants will record two programmes in one week in the same city, with different settings and games, and the programmes will be shot as if they were live.

The Chief Producer for RAI-1, Silvia Salvetti, says that the games will be very similar to those in the first series, but there will be more emphasis on the humour and fun elements, rather than on grandiose decor and fantastic costumes. The councils and municipalities of the towns and cities where the games are being staged, will be bearing the costs of the settings and costumes, except the final, the costs of which will be shared by the originating broadcasters. However, three European commercial concerns, which at the time of writing prefer to remain anonymous, are considering sponsorship of the games. North of the Alps and the Channel, other previous participants will maintain a watching brief. If the new approach is successful – and less expensive – they may rally to the flag next year. Alternatively, that may be a competitor moving in on the horizon. The BBC, doubtful that the same formula can be made to work again is currently in final discussions on a new format, possibly in conjunction with a US partner.

The origins of *Jeux Sans Frontiéres* lie somewhere in the late fifties. That is the one fact on which everyone is agreed. Thereafter, there are at least three claims to its parentage:

Barney Colehan, veteran ex-BBC producer and showman, affirms that it

continued on p22▶

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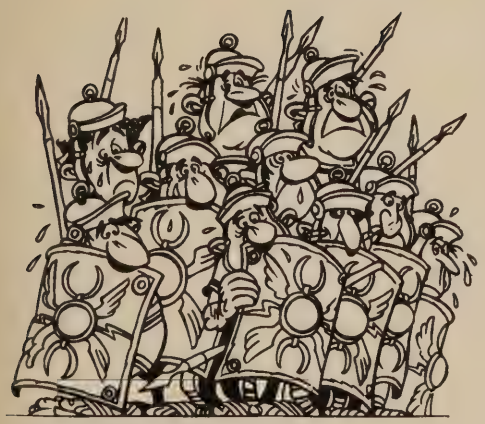

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All in the game

►continued from p20

was a development of his series *Top Town* in which teams from English towns, usually led by their mayor, took part in what was essentially a talent contest. According to Colehan, a team from French Television came to see the show and were impressed:- the result was a Gallic equivalent – *Intervilles*.

"Not so," declares Guy Lux, a household name in French Television, and the man behind *Intervilles*. His model, if there was one, was the RAI programme *Campanile Sera*. *Intervilles* was very much a physical show – one of the regular and favourite games was mock bull-fighting with "vaches landaises" (a breed of rather aggressive cows) in which no-one, including the animals, got seriously hurt, but which provided hilarious sences of terrified Gascons or Bretons clinging to fences while seemingly wild beasts pawed and snorted beneath them.

Intervilles was a huge success in France in the mid-sixties. It was watched as much for the inevitable disagreements between the teams as for the games themselves, which were televised live from two competing towns. French provincial rivalry had found a very public way of expressing itself. So monumental were some of the rows and accusations of cheating, that a "neutral" panel had to be set up in a Paris studio to arbitrate between the warring factions.

Presidential decree

By 1965 the programme had become less contentious but just as competitive. The mayor of one town found it an excellent way of bringing people together and said so in a conversation with a friend of his, who happened to be President Charles de Gaulle. Not long afterwards, Guy Lux was summoned to the highest realms of ORTF and told that the President of France wished *Intervilles* to be extended to bring in other European countries. Not surprisingly ORTF and Lux agreed, and so *Jeux Sans Frontières* was born. Whether it subsequently became required viewing at the Elysée Palace or at Colombey-les-Deux-Eglises has never been revealed.

So an invitation went out to the other European television services to join ORTF in this new venture. The Belgians, Italians and Swiss were among the first to join, but the British hung back. The BBC, quite apart from its traditional reserve about anything not produced by itself, wondered how much this kind of programme would appeal to its audience. As a first step, it decided to try a purely national experiment: Michael Peacock, then running BBC1, asked Robin Scott, then an OB producer, to see if he could devise a BBC version of *Intervilles*. In the belief that the robustness and stamina needed might best be found among the Rugby-League-playing Northerners, Scott headed for the BBC's North region, and teamed up with – yes, you've guessed it – Barney Colehan as director, to create the first series of *It's a Knock-Out* (Scott's title). The budget was tiny and there was only a handful of staff. The first contest was between Blackpool and Morecambe, on Morecambe Sands at tea-time on a Sunday afternoon, and was presented by Charlie Chester and Ted Ray.

It was two years before the BBC decided to join the *Jeux Sans Frontières* contest, partly because *Knock-Out* took some time to become a strong programme. In the early stages the producer had great difficulty in persuading local

continued on p24►

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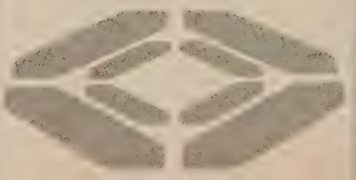

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All in the game

▶continued from p22

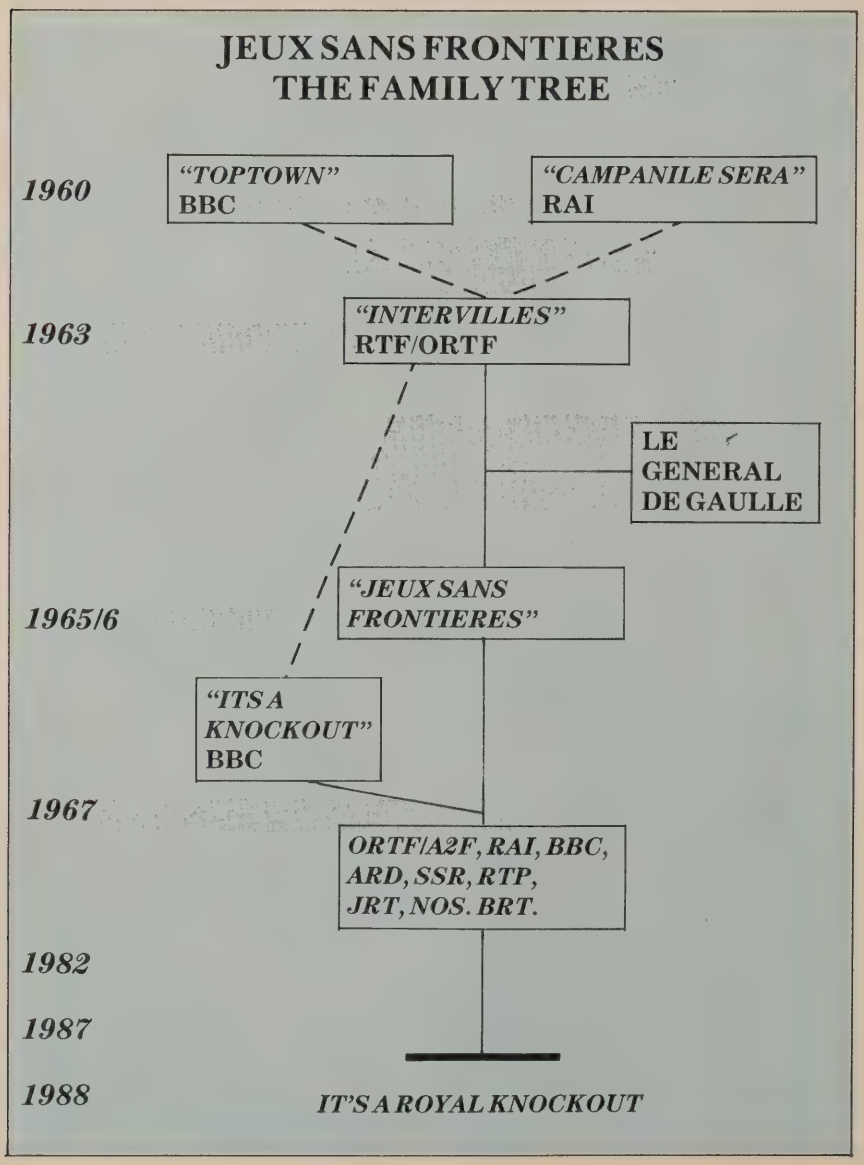
councils to take part and pull their weight in bringing teams together and helping with facilities. The programme really achieved audience acclaim after Paul Fox, who had succeeded Michael Peacock as Controller of BBC-1, offered to place it at peak time on Wednesdays. That was the benediction which set it off and running until 1982.

Meanwhile, Guy Lux had been taking his games across the frontiers of Italy and Switzerland, Belgium, Holland and Germany and building large audiences in the process. The BBC joined the consortium – it was never an official Eurovision event like the Song Contest – in 1967, and it was not long before the producers were listening to the ideas of Barney Colehan. He argued that what each programme needed was a theme with each game related to it – thus, for example, King Arthur's Round Table, which could provide all manner of chivalrous events. The argument was accepted and the programmes became clearer and more enjoyable as a result. At its peak, *It's a Knock-Out*, as the series continued to be called by the BBC, was reaching 18 million viewers in the UK alone.

Much of the success of the programme depended not only on the games themselves, and the spirit of the teams, but also how the national commentators were able to convey the general atmosphere of fun and good humour. The British had stalwarts like David Vine, Eddie Waring and Stuart Hall. Guy Lux, Leon Zitrone and Simone Garnier were there for the French; the catalogue of names is a long one.

When the competitors were not engaged in such innocent pastimes as pushing each other into artificial ponds, or striving to wheel great tricycles up vertical slopes, they became the best of friends. The zenith of international cooperation was reached at one venue when, during rehearsals, the British team just could not manage to move a sort of gondola on wheels with any speed at all. The German team spent two days showing the British how to do it – and the British won!

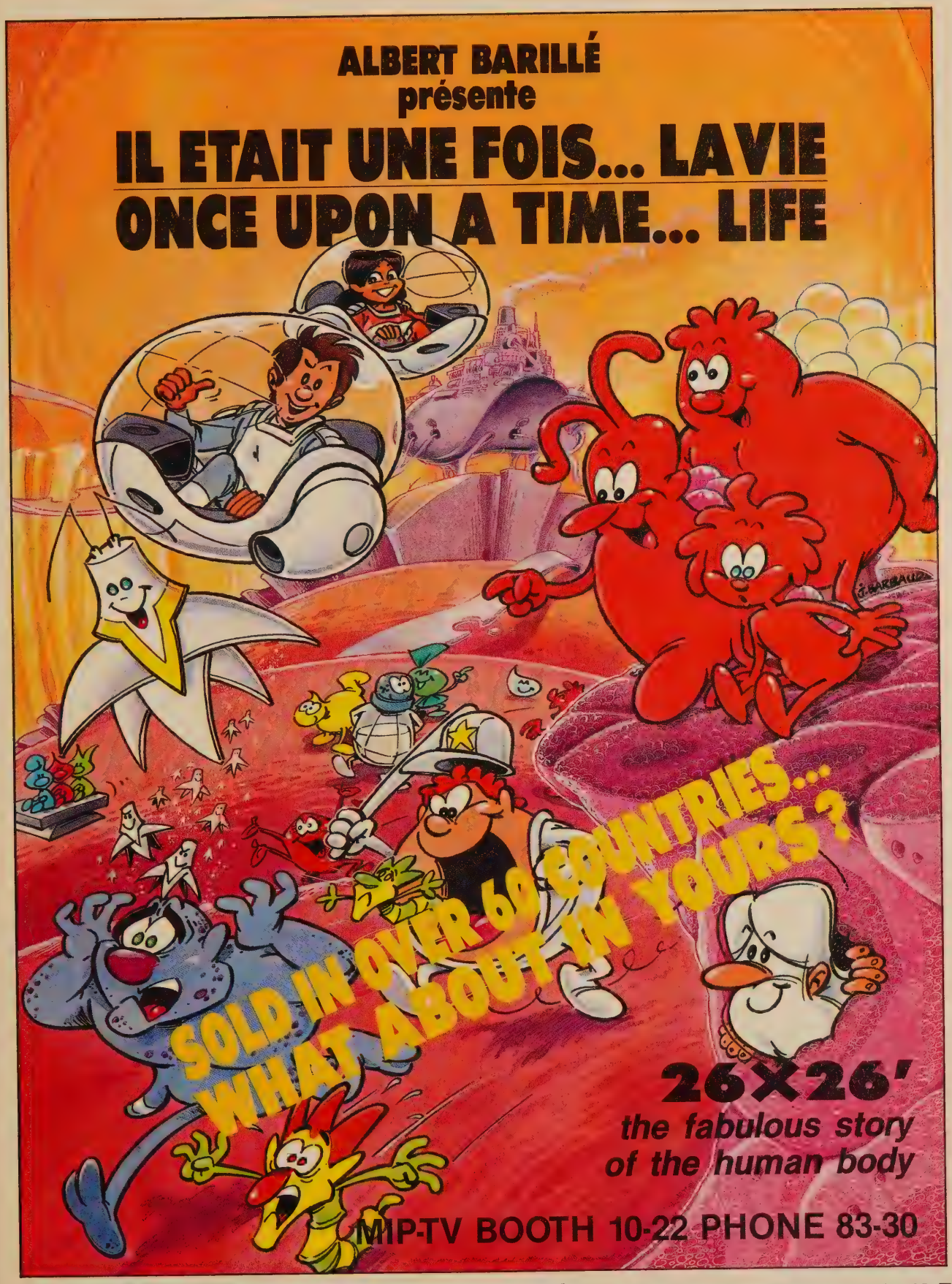
Apart from its enormous popularity in Europe, the programme was flattered by imitations in other parts of the world. South African Television mounted two series – with multi-racial participants. There was a two-year run of *Anything You Can Do* as it was called, in the US. The Soviet Union, too, had a similar programme. As with any long running success, however, the problem was how to keep it fresh. When Cecil Korer took over from Colehan in 1975, he introduced giant figures and grotesque animals – and received the BBC Controller's thanks for "putting the fun back into *Knock-Out*." Others felt that by disguising the participants so completely, the human element was lost. However, the costs of mounting the programme eventually became giant as well, and the series came to an end in 1982.



Format re-emerged

The format re-emerged briefly and startlingly in the UK in 1987 when the BBC and the younger members of the British Royal Family joined forces to present *It's a Royal Knock-Out* in aid of charity. While the UK television audience switched on in large numbers (23 million, including five million for the repeat) the Press was less enthusiastic than Prince Edward, the impresario of the event. The difficulty of course was that the Royals could not really take part in the rough and tumble; and the Castle decor and costumes of chivalry seemed an almost normal way of life, even if the brouhaha around them was not in keeping with customary behaviour at the Court of St James.

The BBC's reservation about joining the new consortium may be due as much to wondering how to follow that, as to a feeling that it's time for a new format. However, it and other European television services will be watching the new venture closely. From his rather different Elysian field, the spirit of a certain General may be taking more than a passing interest. ■



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Cannell finds the cutting edge

Writer, producer and studio head, Stephen J. Cannell has built a production facility in Canada to beat the LA costs. Peter Broderick spoke to the creator of *The A Team*

STEPHEN Cannell has an intuitive understanding of television that is rare. His willingness to trust his intuition when in conflict with the conventional wisdom, and to take risks that few others even consider, has made him extremely successful.

In an exclusive interview with *TV World* at his imposing six-story headquarters on Hollywood Boulevard, Cannell commented modestly, "I've never been very good at predicting trends, but I've been on the cutting edge of a few by accident."

As a writer at Universal, he wrote the first anti-hero on television for *The Rockford Files,* which spawned other anti-heroes. He left Universal to form his own production company, Stephen J. Cannell Productions Inc., which he has owned and run for the past eight years. One of the things that has made his company unique in the US television industry has been Cannell's ability to write, produce, and run a studio simultaneously, something he probably wouldn't have attempted if he had acknowledged that he is the only person running a studio and writing regularly in Los Angeles.

Such an unconventional approach has had several advantages for Cannell. He has been able to avoid many of the normal frictions between writers, producers and executives. Because he has not had to deal with several layers of naysayers, he has been able to focus his creative energies. And he has been able to remain true to his first love which is clearly writing. While managing a company that produces US$100 million of television shows a year and pays as many as 1,500-2,000 people a week (including crews, actors, and extras) Cannell still spends a substantial portion of his time writing. He explained, "I really wrote a lot this year – probably as much as I've ever written. I wrote 12 or 13 hours of television, plus a couple of pilots." He remembers an intensive two-month period in which he wrote five hours of programmes as "the best time of the whole year."

He doesn't write with specific audiences in mind: "If I did I don't know that I could create anything. As a writer, I'm thinking about stories and characters, not about profits or business. I try to write series I haven't seen before, and what I can see myself writing over a long period of time without becoming tired of it."

The company's first big success domestically and internationally was *The A-Team,* which started a new trend in action shows. This was followed by such series as *The Greatest American Hero, Hardcastle and McCormick, Riptide,* and *Stingray.* It has become one of the major suppliers of prime-time network television, and has an exceptionally high percentage of pilots that have become series. Current series include *Hunter, Wiseguy, J.J. Starbuck, Sonny Spoon,* and *21 Jump Street.*

Shooting in Canada

Cannell has also pioneered certain industry trends as a studio head. His was the first US company to produce a TV series in Canada. "The Directors Guild said I had disadvantaged the business," Cannell noted. Undeterred, he produced three network series there in the past year.

Why did Cannell shoot the majority of his current series (two remained in Los Angeles) in Canada? The three primary reasons are financial: network license fees haven't kept pace with rising production costs; the domestic syndication market for one-hour series has collapsed; and the Canadian-US dollar exchange rate has been very favourable.

continued on p28▶

Cannell: "I've never been very good at predicting trends, but I've been on the cutting edge of a few by accident."

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Cannell's cutting edge

▶continued from p26

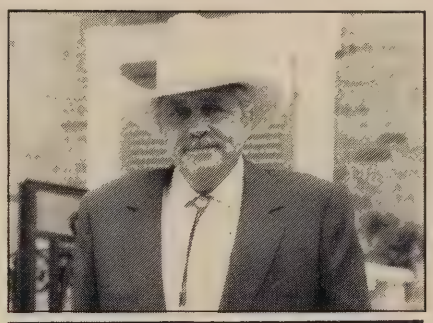
As Cannell sees it, "license fees have been going in the wrong direction. The networks have lost some of their profit margin, so they have decided to take it out of the production community." He believes the networks follow "the larger sucker theory" when companies refuse to produce programming for license fees they believe are too low. He elaborated, "For example, they say, 'if Cannell won't take the order, we can find a bigger sucker that will'." Cannell noted that some of "those larger suckers are now in major economic trouble because they decided to take the networks' business at any cost."

Syndication decline

The problem created for production companies by low license fees has been compounded by the dramatic decline in domestic syndication possibilities for one-hour series. Cannell described this market as "treacherous" citing programmes that were major hits on the networks, but which haven't been sold. Both of his network series *Riptide* and *Hardcastle and McCormick,* like those of many other companies, have recently gone to cable without first being syndicated. One exception is Cannell's *Hunter,* which is being syndicated.

Before the domestic syndication market for one-hour series collapsed, it was a very important source of revenue to make up the gap between the cost of a series and the license fee. "On *The A-Team* we invested a half-million dollars a week of our own money because we knew we would get our money back," Cannell explained. He can no longer count on revenue from domestic syndication, so he developed a new financial formula which prompted his shift to Canada. He only wants to make series whose production costs are matched by license fees plus foreign plus overhead. "I'm willing to invest my studio overhead (about 10 per cent of the show's budget) and to finance the foreign money against the contracts I have abroad, but I don't want to go deeper into deficit than that. To date the closest I have come to this has been in Canada." The favourable exchange rate there has resulted in savings of 25-30 per cent.

His company's substantial production experience in Canada has demonstrated that there is "good labour force and a good work ethic up there." He praised Canadian crews for their "great attitude," and their "eagerness to learn,"



(Top): 'J.J. Starbuck' and (bottom): '21 Jump Street'

but also noted that the labour force in Vancouver was "a little thin" because there is so much pressure being put on it by American production."

The exchange rate, license fees, and the decline of syndication have stimulated much other US television production to move to Canada. As Cannell noted, "There are 15 American companies shooting up there most of the time – fighting over the five warehouses that are available. You get on the airplane to fly up to Vancouver from LA, it's like the Polo Lounge in first class, you know everybody in it."

While many other companies have gone to Canada to shoot, only Cannell's has decided to build a major studio facility there. Cannell has again trusted his intuition, and been willing to take a substantial risk. At an estimated cost of at least US$20 million, North Shore Studios will be built in North Vancouver, British Columbia. It will have seven stages and over 100,000 square feet of offices, technical support, and production support facilities on a 14-acre lot. Construction is scheduled to begin in June 1988. When completed in mid-1989 the studio is expected to be the largest production facility in Canada.

Cannell is considering taking a Canadian partner, "not for economic reasons but to cement relations." He explained that he "would like a Canadian presence there, so we don't appear like Yankee carpetbaggers." He will only use part of the new studio to produce his own series, and will make the rest of the lot available as a rental facility to other production companies. "I want it to be a viable entity for American and Canadian productions," he said.

Once his North Shore Studios opens, Cannell expects to keep at least two series in production there in order to justify his investment in the facility. But he also intends to evaluate where to shoot each series based on its particular requirements. In the case of his new show *Sonny Spoon,* he had three different budgets run for production in Vancouver, Los Angeles, and New York, Although Vancouver was least expensive, he decided to make it in Los Angeles (substantially more costly than Vancouver, but cheaper than New York) for logistical reasons.

His greatest success internationally has been with *The A-Team* which is still running in 90 markets around the world, including Israel, Australia, Japan, and China. He views it as perfect product for foreign markets – "action-adventure with a devil-may-care sense of humour."

Hunter is also widely distributed abroad. Three newer series, *Wiseguy, J.J. Starbuck,* and *21 Jump Street,* are already being shown in Canada, Italy, Germany, France, and Australia, but have not yet reached Latin America.

While acknowleging that foreign revenues have increased, Cannell said it would be sheer lunacy to suggest they have made up for the decrease in revenues from domestic syndication. "The foreign marketplace is a little bit better," (perhaps $100,000 a negative) but it certainly hasn't made up for losing as much as $2 million a negative from the domestic market (as in the case of *Magnum).*

Cannell does have hope for the new Fox Television Network. His series *21 Jump Street* is the highest rated programme on the network, and in early April became the first Fox series to ever beat a show on CBS, NBC, or ABC in the national ratings.

He agreed to do the series for the fledging network because "I could see how to come out on it," even though Fox couldn't pay him quite as much money as the three major networks. He has agreed to produce another series for Fox, titled *Return of the Prince* – a one-hour ensemble drama about attorneys who defend the poor "like Robin Hoods of the legal profession."

Cannell also is keeping his eyes on cable. "I'm looking for any marketplace that can support the kind of programming we're doing. I'm not sure that cable can quite do that yet, but they're getting closer and closer all the time." ■

Shifting landscape

While the public industry stalls, the private is moving quickly through the broadcasting gears. Daphne Lavers gives an overview on the latest developments

IN THE first half of 1988, Canada's television industry is in a state of flux. It's a curious dichotomy. While the government side of the industry is jerking about in fits and starts, the private sector is leaving the government behind and moving into fast forward. The private side is being aided by Canada's broadcast regulator, the Canadian Radio-television and Telecommunications Commission (CRTC).

The Conservative government, like its predecessors both Conservative and Liberal, has been attempting to introduce a new Broadcasting Act for several years. Those efforts are still unsuccessful, even though the current government enjoys a considerable majority in the House of Commons.

Integral to the controversy surrounding the new Broadcasting Act is the possibility of government control over the CRTC – specifically whether or not the government should have the power to direct the Commission and review its decisions. Until now, the Commission has been an autonomous body, a state considered essential to preclude political influence in broadcast regulatory decisions and licensing.

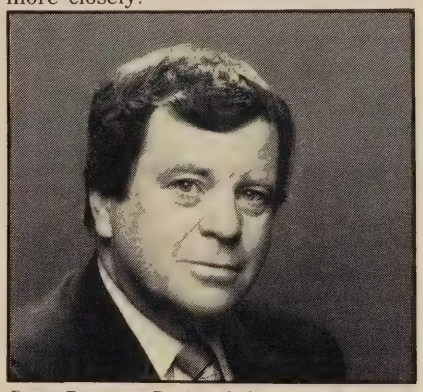
Combined with the inertia surrounding the Broadcasting Act has been the repeated massive difficulties at Telefilm Canada over the past few months; stories of financial mismanagement, the resignation of the executive director Peter Pearson, reports of Pearson's practice of keeping incriminating diaries, widespread resignations from the Crown corporation, and most recently, reports that the chairman, Jean Sirois, has had enough and will not return for another term.

On the private side, however, production appears to be increasing at a dramatic rate, with new entities being formed, new partnerships emerging, and existing companies expanding production, reach and operations, many outside Canada.

And the opportunities for expansion should increase even more when the speciality television channels launch this September. As usual, there is a fly in the ointment; the new channels will launch without the all-news service awarded to the CBC last year by the CRTC. The federal government has put the all-news channel on ice.

Following the award of the speciality licenses late last year by the CRTC, appeals to the federal cabinet raised fears in the television industry that all the channels would be put on hold as a result of the appeal. As it turned out, only CBC was put on hold.

In a Cabinet directive, the national television network was informed that the federal cabinet was concerned about the absence of a French language service, and about the concentration of news services in the hands of CBC. The Corporation was told not to spend any more money on its proposed service until the matter could be examined more closely.



Peter Pearson: Resigned from Telefilm over mismanagement?

In late March, the Ontario Cable Telecommunications Association, the Ontario provincial cable group, held its annual meeting and heard the chairman of the CRTC, Andre Bureau, discuss the current challenges in broadcasting, and subsequently, an update on the status of the new television channels that do have the go-ahead for a September launch.

In spite of periodic Cabinet intervention in the decisions of the Commission, Bureau has moved ahead with licensing new Canadian speciality channels, along with an increasing number of satellite-delivered Ameican signals. Instead of fighting a losing battle against the increasing amount of foreign programming available in Canada since the beginning of broadcasting, Bureau's attitude is rather one of ensuring the provision of an equal of greater number of Canadian signals to balance American preponderance. Bureau recognises the impossibility of an 'electronic curtain' between Canada and the US if only because the country doesn't have the policing power to halt illegal signals.

"Our attitude has to be one of providing the best possible service to communities," he said, "and the quality of service should take care of illegal US competition."

With Canada being one of the most cabled nations on the planet, the question has arisen whether over-the-air broadcasting is of secondary importance now. Most communities are cabled, many with 20 to 40 channels of Canadian and US television. Bureau said the success of over-the-air broadcasters depends on links with local populations – only strong local programming will retain audience loyalty and ensure the necessity of local signals. In some respects, Bureau's attitude applies to all of Canadian programming, an opinion he has made clear in recent license renewals for broadcast concerns. Only by providing top quality Canadian programming, will Canadian audiences remain loyal to Canadian broadcasters; the emphasis is on quality, not on nationality.

With such strong cable penetration and a plethora of signals available to so many Canadians, there is currently progress on the technology front which may yet again alter the landscape of Canadian television.

New technologies such as MDS (Multi-point Distribution Services), SMATV (Satellite Master Antenna Television) and DTH (Direct-to-Home) are now emerging as challengers to cable distribution. Bureau isn't keen on destructive competition, and expects the cable industry to adopt – not fight – the new technologies. However, on the horizon is still the possibility, in Canada and around the world, of a new telephone initiative called ISDN – Integrated Services Digital Network – which could deliver all signals of all kinds to the home, from video to broadcast, computer and telephone links. Bureau noted that "at some point it may make sense to have one entity in charge of distributing the same services," but he cautioned against the destructive competition that existed in Canada 20 years ago between the cable and telephone industries.

"We have evolved over the years a (broadcasting) model unique in the world," he said, "adaptable to the

continued on p30▶

Shifting landscape

►continued from p29

Canadian scene with a combination of rules to allow new services with revenue from subscribers and advertisers. No other country in the world has been able to do what we have done."

Those new services also appeared at the late-March meeting, to discuss their current status and launch plans. Existing services MuchMusic and The Sports Network are fully prepared to move off the pay television discretionary service they now occupy and onto universal basic service, across the country, on or before September 1.

Ron Keast, head of Vision TV, admitted that there may be a bias against religious television these days. Keast was obliquely referring to the scandals that have rocked America evangelical television programme over the past half year, causing losses in viewership and revenue production.

But Keast was formerly the head of programming for TV Ontario, the provincial educational broadcaster, and observed that in the early 1970s, when TVO began, no-one knew what educational television was either. Vision TVs multi-faith format, he feels, will ensure viewership and the channel will be set to go on September 1.

YTV, the youth channel, is "the dream child of the cable industry," according to president and CEO Kevin Shea. And the father of the channel was Geoff Conway, founder of the CUC Cable MSO, whose untimely death shortly before the OCTA conference was sadly observed. Conway had envisioned a youth channel on Canadian television as far back as 1969, Shea noted, and had first applied in 1973. His company is a partner in YTV, along with the other large Canadian cable operator Rogers, and will demonstrate that cable companies can programme television as well as carry it, Shea observed.

There has been some question in the industry as to whether YTV is in direct competition with another new channel, The Family Channel, but Shea pointed out that the two services will not be similar, and that there is in fact, room for both, along the lines of Nickelodeon and Disney in the US.

And Disney programming will make up 60 per cent of The Family Channel programming, said service head Susan Rubes. The Family Channel intends to provide programming the whole family can watch together, without violence, sex stereotyping, commercials or exhortations to buy, she said. The channel is set to be launched on September 1.

MeteoMedia presented its prototype programming for Weather Now, the 24-hour a day weather channel in both English and French. 80 per cent of the channel is owned by Lavalin of Montreal, an engineering firm, and 20 per cent by The US Weather Channel. Lavalin, it was reported, built the Weather Star, a sophisticated system used by The Weather Channel, which will be made available to Canadian operators free of charge.

As far as CBC is concerned, its all-news channel is currently on hold, according to channel head Joan Donaldson. The network hopes to be able to go to air within six months of a final cabinet decision, which could put the launch into the spring of 1989.

While Canada has always encountered considerable competition in the provision of broadcast signals, competition has hotted up substantially over the past five years. And while the new channels may mean more competition for established broadcast companies, it also means more opportunty for the production sector. ■

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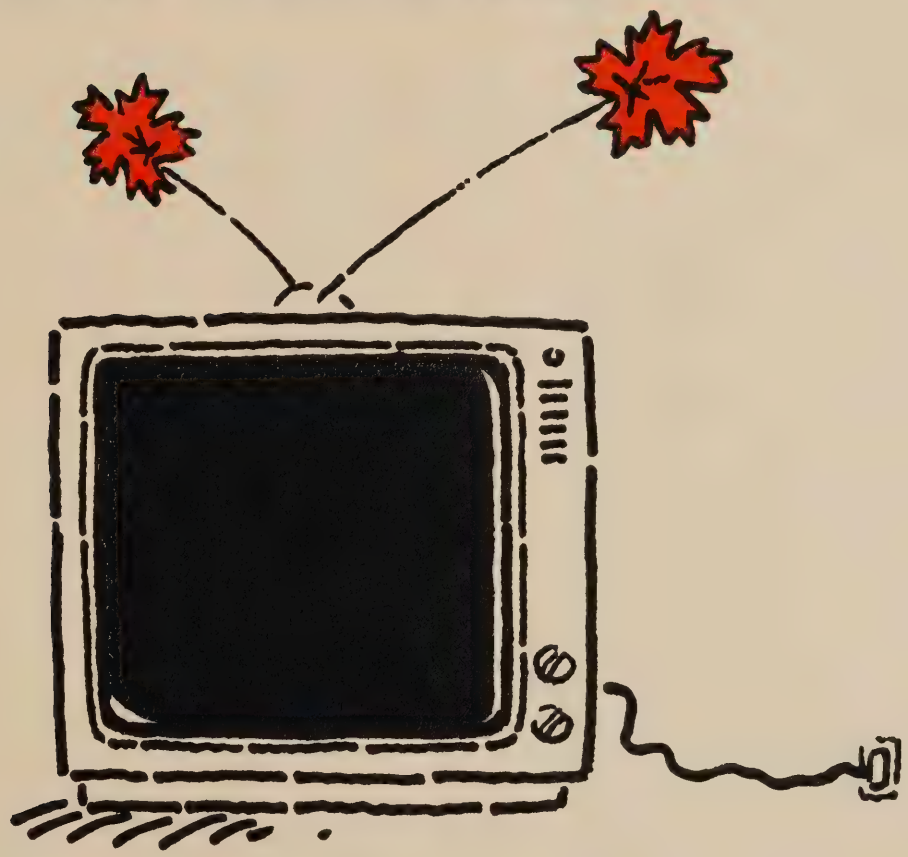

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Fighting a l

Why do small countries continue making soaps when US imports can be bought so cheaply? Pierre Dupont and Christiane Rondeau investigates Quebec's broadcasters' determination to beat the balance sheet

ROSE-ANNA is the central character in the most popular serial ever in the history of French Canadian television, *Le Temps d'une Paix*. As for JR Ewing, he is known by one and all, and he is as mass-appealing in Québec as in the other 96 countries where *Dallas* is sold.

Both programmes ran on Radio-Canada, the French-languge public network, but on different evenings. For many years – *Le Temps d'une Paix,* finished in December 1986– Rose Anna and JR confronted each other weekly in the battle of the ratings. And every week, the middle-aged farmer's widow who, between the two Wars, fought to support her family on a plot of Québec land won her battle against the wealthy and perfidious modern Texas rancher.

What the viewing public does not often realize is that when a Rose-Anna faces a JR, it is a combat in the style of David against Goliath, both artistically and economically. In the last year (1986) of production, it cost C$300,000 (US$215,000) to make one hour-long episode of *Le Temps d'une Paix,* while *Dallas* cost nearly C$2 million (US$1.4 million) per episode.

In Canada, Nicole Leblanc, the actress who played Rose-Anna, was the top French-language TV star and yet earned a mere C$3,500 (US$2,500) for each 60 minutues programme during the last production year. Although she was the highest paid performer in Québec (for a regular programme), her fee was a pittance compared to Larry Hagman's who as JR, was at the time paid US$100,000 per episode.

Nicole Leblanc (left), received US$2,500 for 'Le Temps d'une Paix' while Larry Hagman received US$100,000 for 'Dallas'. (Below) 'Des Das de Coeur': Pulls in highest ad rates.

Balance Sheet, TV Serials (Québec)
(estimates 1986, in $US)

Serial Programme	Production Costs	Net Sales	Deficit
Le Temps D'une Paix (60 mins) Radio-Canada	215,000	100,000	115,000
Des Dames Dex Coeur (60 mins) Radio-Canada	108,000	82,000	26,000
Entre Chien et Loup (30 mins) Télé-Métropole	32,000	20,000	12,000
Peau de Banane (30 mins) Télé-Métropole	24,000	23,000	1,000

Around the world, the puzzle for producers is the same. How does one go about producing programmes as popular as the American serials, with only a fraction of their budget?

Since Canadian viewers can receive all networks live, it is against the formidable machine of American television that the Canadian networks have to fight, day after day, hour by hour, to hold their audience. The battle for the French Canadian broadcasters is even tougher.

In spite of its meagre production costs and its enormous popularity – *Rose-Anna* consistently captured more than 75 per cent of the viewing audience, an unheard-of phenomenon in the western world – *Le Temps d'une Paix* lost money with each episode! And this although the series had obtained the highest ever commercial rate for 30 seconds spot on a regular programme in French-language television in Canada. This historic gross rate was a mammoth C$10,000 (US$7,000) per spot. With 20 spots per episode, the balance sheet still showed a loss of C$160,000 (US$115,000) every week.

Dramatic serials – or "téléromans" as they are called in Québec – are the most important programmes broadcast because they are by far the biggest attraction in prime-time television on all French Canadian networks. Each week, out of the 10 most popular programmes, eight are téléromans (*Des Dames de Coeur, Entre Chien et Loup, Chop Suey, Epopée Rock,* etc.). In each case, these serials fetch the highest rates of commercials on a regular programme. And they all succeed in losing money. It would seem that the rule, in French Canadian TV, *is* to throw money down the tube.

If this is somehow expected of public television by all tax payers, what would be private television's excuse when one learns that it too loses great amounts on these téléromans? Private TV in Québec is reputed to be well managed and very profitable on overall programming. Private networks have tuned to a fine art the ability to produce serials at very low costs. Compared to public television, which indulges in what are considered here to be nearly limitless production facilities and fairly high budgets, private TV cuts its resources to the bone. One 30-minute episode is often produced within an eight-hour day, using three rather simple sets, no exterior shooting, a minimal crew and a cast of four to six characters. One of the best examples of this is the recently

osing battle

defunct *Peau de Banane* (a Télé-Métropole production): although it was second only to *Le Temps d'une Paix* in the ratings, it was put together at an amazing cost of C$33,000 (US$24,000) per episode of 30 minutes. Yet believe it or not, it too lost money every week! A trifling $1,000 perhaps, but still a shortfall.

Why then broadcast money losers? "Because the public wants them," Vincent Gabriele, an executive of Télé-Métropole, said with a shrug. "Because they generate an enormous audience. We'd be sticking our heads in the sand if we didn't give the public what it wants. Profitability doesn't depend only on the efficiency of the TV serial: you measure it over the whole schedule."

In public television, the reasoning differs, according to Robert Roy, General Manager of Television Programmes for the Société Radio-Canada: "In terms of a cost/benefit ratio, I think that if profit was the only incentive, nobody would make a television serial any more than they would make huge musical specials or public affairs programmes where they collect material all over the world. The TV serial costs less *per capita* than big variety programme does. It makes some economic sense, but it makes even more cultural sense, by reflecting our own reality here rather than that of other."

How is it that téléromans lose money? The French Canadian viewing market is very small indeed, with a potential television audience of 7.9 million, which explains why the TV commercial rates cannot reach much higher levels. The past three years have seen major increases in these rates but profitability still remains elusive.

North American television *is* essentially a business. Even its public networks have to generate ever increasing revenues while discounting government help. Radio-Canada/CBC has increased its commercial input by five per cent in six years, from 18 per cent of its total budget in 1980 to 23 per cent in 1986.

The easiest and most profit-earning solution for any Canadian network is to buy programmes: super or mini-series *(Shogun, Roots, The Winds of War)*, dramatic serials *Dallas, Dynasty,* crime stories *Murder She Wrote, Miami Vice)* and sitcoms *(The Cosby Show, Three's Company)*. Two excellent examples of the profitability of buying American programmes are *Dallas* (by Radio-Canada) and *Dynasty* (by Télé-Métropole). The first run costs of *Dallas* are C$13,000 (US$9,000) for a net profit per episode of C$55,000 (US$39,000). *Dynasty* costs C$18,000 ($US13,000) for first run and nets C$58,000 (US$41,500).

Programmes which cost up to US$1.4 million are sold, both in French and English Canadian for anywhere between US$7.000 and US$50.000. A situation akin to buying a magnificent Ferrari for the price of a quite ordinary bicycle. Of course, US producers can afford to sell at a low price, in the same way as they can afford to lose money on the first network run. The great majority of shows are deficit financed; that is, the networks generally pay only 80 per cent of a programme's production costs and the other 20 percent is the producer's initial deficit.

Re-runs important

But, unlike the Canadian producer, the American production house can – and usually will – make good on its losses later. "That's the nature of the beast," philosophises Pierre Cossette, a prominent Hollywood producer. "We have to risk our investment against against future rerun rights attributed to the show. You see, the real, real, real, money is made on the reruns. That's why the major studios will sell for US$ 800,000 a programme that cost a million dollars to make. After three, they will sell it again for a rerun. And that's where the money rolls in, because then the programme is all paid for."

Three years after the initial sale to a network, an American producer can re-sell his series to some 900 TV stations across the United States alone. This operation of selling a programme simultaneously to different stations is called "syndication". For a producer, the syndication market is a true gold mine. Which explains why, every day, on quite a few channels, American *and* Canadian viewers see reruns of US series produced several years back, like *All In The Family, Cheers,* or even *The Honeymooners* which was produced in the fifties. The record for syndication until quite recently went to M*A*S*H, which generated profits of over US$ 2 million per episode. But records are made to be broken: *The Cosby Show* has been bringing is more than US$ 5 million episodes, or seven times its initial investment.

Once a producer has skimmed off the American market, he turns to the international market for distribution.

George Faber, a Viacom executive, elaborates: "Without international sales you wouldn't have half of the shows seen on television today. That's because of the deficit that has to be paid off. And our most important sale still is to our neighbour to the North, Canada. If it weren't for Canada, we would have a problem."

'Le Temps d'au Paix': even with 75 per cent ratings, it lost money.

How can the French Canadian TV producers ever hope to complete against such a titanic machine? Although he never ceases trying, the very best he can usually achieve is two, perhaps three, reruns; and the syndication market is virtually non existent in Québec. As for international sales it was a rare event when the first 26 episodes of *Le Temps d'une paix* were sold to Spain, and one special Christmastime episode sold in Ireland. The net profit? None. It was a loss. After paying for repeat rights and the making of the 26 Spanish and one English adaptation and sound track, there was a shortfall. The conclusion is obvious: in Québec, whether on private or public television, and despite the public's passion for téléromans and the money brought in by commercials, no domestically produced TV serial makes a profit. As we say here, "On le fait pour la gloire!" (we do it for the glory.) ■

Pierre Dupont researched and produced CBC's 'Télédollars', a documentary on US and Canadian production costs.

World reach of Nature Watch

Three years ago, *TV World* reported on an ambitious wildlife collaboration between public service broadcasters called ScienceView. Now the first results are becoming available

NATURE WATCH is a new half-hour series TV Ontario is bringing to MIP this year. Eight half hours will be available for screening and the full 20 half-hours will be available by fall.

TVO will be heavily promoting *Nature Watch* this year. A launch party is planned at MIP; the series' producer, Wally Longul will be present. But there are some special elements in *Nature* of which the home viewer probably won't be aware.

International consortium

Nature Watch is among the first concrete results of an international science programming consortium formed in 1985, called Science View. The consortium, based primarily on barter, grew out of a developing relationship between TV Ontario and the Japanese broadcaster NHK.

The master for *Nature Watch* was shot primarily by NHK in Asia. Post production was handled by TV Ontario involving scripting, editing and co-operation and sharing of research material. The first set of programmes looked mainly at a single species – particularly interesting to North Americans because of the foreign shoot locale – such as the octopus, shrike, dragonfly, cuckoo, and wild boar. The second set, going into postproduction this month, but slated for airing this year, is intended to concentrate more thematically around subjects such as survival, communication, eating habits, birth and parenting.

Another element that makes this series special is the kind of equipment NHK used to shoot, and the kinds of shots secured, some of which have never been available before.

"Some of the equipment they're (NHK) using isn't available, not only to TVO but isn't even available on the market," said producer Wally Longul. "It's equipment they've built themselves. They have the luxury of having a very large technology development lab. Their programming people go to their labs, tell them what the problems are and they develop the technology for them."

One novel bit of equipment developed specifically for the NHK programmers is a cigarette-package-sized camera that is a wireless remote, with a tape facility that can reside up to half a mile away. For one *Nature Watch* episode, the camera was suspended over the adopted nest of a cuckoo for about a week, capturing shots of the bird laying eggs.

Several other devices were developed for use including; a High-sensitivity Camera and Image Intensifier, which allows the capture of images with little or no light, used in nocturnal filming; fibre optics adapted from medical technology used a small CCD camera which allows filming inside bird nests and in underground nests and holes; and an underwater robot camera, which allows natural shots instead of confining aquatic animals to tanks for filming.

Plans for further episodes are already underway, and again will be handled through the Science View consortium. The extra set of 24 episodes was planned to involve film crews from both TV Ontario and from the Australian ABC network. But one problem both networks faced was the lack of equipment similar to NHK's. The problem has been resolved; NHK has agreed to send crews and equipment to TV Ontario.

Eases logistics

"They figure probably a couple of weeks," said Longul. "They will get out in the field, get our guys used to the equipment, the NHK crews will go home, we'll shoot eight programmes and send the equipment back. It will work the same way for ABC – no money will change hands."

Sharing the actual shooting between the partners not only eases the logistics for a single network, it also allows comparison of habits of creatures on different continents.

As in dramatic production, science programming is becoming a global venture – and perhaps even more so, because science itself is developing a global 'reach' ■

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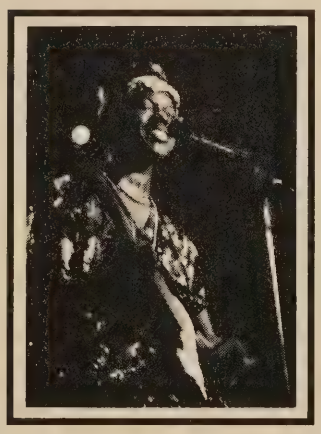

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Small screen, big scene . . .

The number of US companies shooting in Canada has inflated prices, a tax shelter scheme was abandoned and French-Canadian cinema looked doomed. But a resourceful group got together, with impressive results

IF NECESSITY is the mother of invention, Canadian tax changes have created a fertile ground for innovation. And the latest group of innovators, in Quebec, are going for high volume output.

Four of Quebec's leading film houses joined forces with Radio-Quebec and the national Film Board to produce 10 movies-of-the-week for airing next year on the Radio-Quebec network. The group, called Les Producteurs TV-Films Associés, was formed by Les Films Vision 4, Productions VidéoFilms, Cinema Plus and Productions du Verseau last September. Shooting has begun on the fifth film in the series, and all are slated to begin running on Radio-Quebec next January.

Problems arose last year with the elimination, by the federal government, of the Capital Cost Allowance (CCA) which made production investment considerably less attractive to private investors. The difficulty for producers became 'the last mile' – that final 10 or 20 per cent of funds necessary to complete financing to enable a project to go ahead.

"The loss of CCA was terrible," said Robert Menard, Productions VidéoFilms. "It was going very well, the private sector was willing to continue the experience and put money in. Suddenly they close the door and where do we find the money?"

According to Georges Dufaux, head of French programming for the NFB, the impetus for the idea came from Radio Canada, who eventually dropped out because of financing. The NFB and Radio-Quebec joined in, and this is the kind of initiative Dufaux prefers.

"I think it's an interesting experiment," he said, "I prefer, personally, this kind of co-production, to be the last partner of the last dollar of the last film. It is difficult to complete the financing and a lot of people are turning back to the Film Board. We are not for that, we are not an investing company, we are a producer. We try to get projects where we can have creative control, and we have creative control on two."

The package of 10 films will run once a week starting next January, always on the same night, in order to provide Quebec audiences with a stable evening where they can watch their own productions with their own stars in their own language. The model is the US networks movie-of-the-week, and each production is budgeted at about $843,000. Each production house has control over two films. Each production is approved by a co-ordinating group which includes Telefilm people, Radio Quebec people and the producers group. Once a project is approved by this group, every producer is responsible for the script and for creative control for each of the two films their companies produce. The group was very aware that the cost of feature film production in Canada has gone through the roof – at least by Canadian standards – due, at least partly, Dufaux feels, because of the influx of US companies shooting in Canada which has tended to inflate prices. The relatively low budgets of the movie-of-the-week group means that each producer is very aware of costs; it also means the ability to negotiate better rates, for example, with the laboratories, because of the large volume.

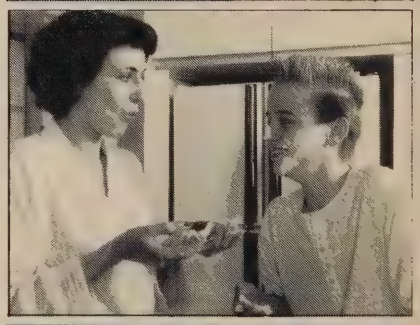
There are a number of possibilities following the television airing of this package of films, in addition to worldwide distribution.

Home video distribution has been discussed, and Menard postulated the potential of a theatrical release, possibly in smaller theatres, shorter runs, and perhaps repertory theatres which have been gaining in popularity in Canada.

"Maybe it's a new market for those films," Menard mused.

And following completion of these 10, Menard discussed the possibility of another 12 feature films, co-productions with France where six would be done in Canada, and six in Paris. Interestingly, though, Menard observed that language is still a problem, and that Quebec films are subtitled in international French for outside-Quebec distribution. But for Quebec viewers, the group is trying to build on the success of such recent hits as *Decline of the American Empire, Pouvoir Intime* and *Candy Mountain*.

"We're trying to condition Quebec viewers that on a certain night of the week they can watch their own people on television, from the point of view of cinema, not television, "said Menard. "We're all shooting in 16 mm film, so that approach of the director and the producer is really cinema for television. There is a difference." ■



(Top to bottom): Robert Menard, president; 'Jeanne you're beautiful'; 'Dinner Four Two'; 'Salut Victor'

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PBS first for Primedia

A TRIUMPH for Toronto-based Primedia Production: the company's precedent-setting 'twinning' production of *Heaven on Earth,* a story of orphan children shipped to Canada from the UK in the early 1890's, has been acquired by the prestigious *Masterpiece Theatre* series, on PBS in the US and is the first Canadian production to do so.

"It is an honour to be the first Canadian production on *Masterpiece Theatre,"* said Primedia president Pat Ferns, "which is the acknowledged home of some of the world's finest dramatic production."

Primedia has been moving ahead in a number of other areas, not prepared to rest on its laurels after such a coup. The company is co-venturing in two specific areas. Comedia Productions is a new company which teams Primedia with DL Taffner of New York, which like Primedia, has strong links in the UK.

"The original company, Primedia – which has Richard Price in England as a minority partner – has been concentrating on European co-production, mainly on event television and documentary series, the events being one-off dramas, movies for television, mini-series, ballets, music programme etc.," said Ferns, "and that's what we have found that we've been able to find co-production money for." Primedia was looking for expansion into situation comedy and action drama, a common interest with Taffner which led to Comedia.

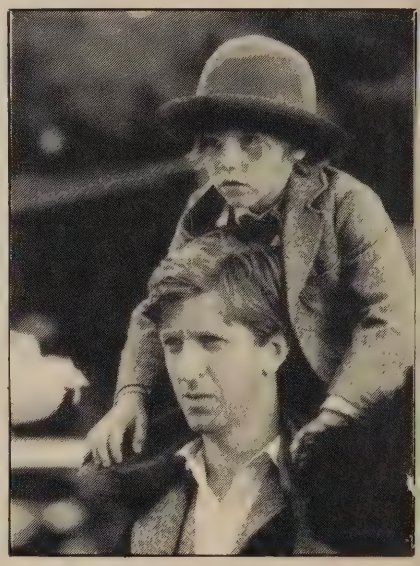
"Comedia is now in development of a whole range of pilots, from game shows to situation comedies to action series," said Ferns. "There will be announcements very shortly."

What seemed like a natural progression was the link-up of related people and companies to form a new distribution company – Maple Leaf Worldwide Distribution. Primedia linked up with Ron Hastings Communications whose clients include London Weekend Television, Orion Pictures, ABC and RPTA; as majority shareholders; and minority shareholders including RPTA – Richard Price, international distributor out of the UK which handles London Weekend Television, and DL Taffner with offices in New York, LA, London, Dublin and Sydney, with Comedia in Toronto.

"In terms of Maple Leaf Worldwide," said Ferns, "whether a production has the support of private investors, Telefilm Canada or is seeking co-production, the presence of a strong Canadian distribution company with a good intelligence service around the world is actually essential to survival. We think we're creating the right vehicle for the right time."

Primedia has also launched Les Productions du Sept Avril, a French language production company which is the first independent to handle productions for the new French arm of TV Ontario – La Chaine Francaise. The company's first production called (in English) *Transit 30-50* is a 13 half-hour episodic series, a documentary-style series that "almost looks like drama," says Pat Ferns (above right) and *the Merry Widow* (above), which has already aired, with further projects in development. There may be an English counterpart in due time.

And finally, Primedia was invited, last year, to join VISION, the HTV-led co-production consortium which includes French production outfit Telecip. The consortium will announce its first productions at MIP this year, along with projects in advanced stages of development. ■



'Heaven on Earth' (Above and below), acquired by PBS in the US for Masterpiece Theatre.

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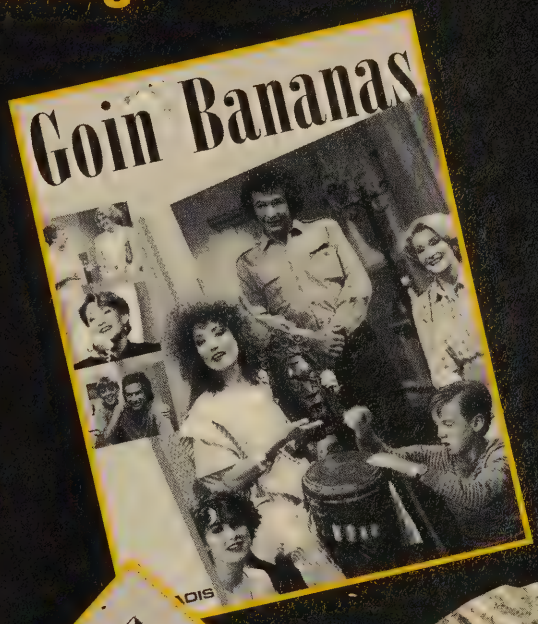

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The power of PGI

First and foremost a distribution company, Producers Group International is aggressively branching out into other areas. Daphne Lavers reports

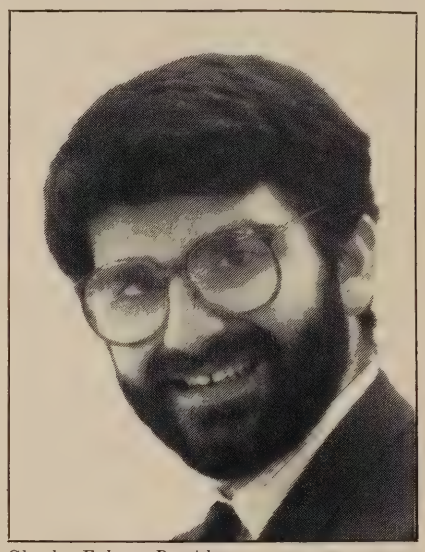
CHARLES Falson talks about coming out of the starting gate "with all guns blasting". And the questions beginning with 'why' he has a tendency to answer, laughingly "Because we're great!"

While Falzon, president of Producers Group International, may be laughing, he isn't joking. The fledgling distribution company started operations in Toronto in September, 1987, along with partner and CEO Gary Howsam. The company will be taking 14 projects to MIP, and is currently handling an industrial production slate of between 40-50. Those 14 projects include Alliance Entertainment's sophisticated drama series *Mount Royal,* and CITY-TVs weekly flagship music programme *The New Music,* along with Painless Productions comedy series *Four on the Floor,* an independent production series, *Checkered Flag* on international motorsports and the comedy cooking show, *Wok With Yan.*

With considerable start-up capital from venture capital company Helix Investments, PGI has within seven months established offices in Toronto, New York and Buenos Aires, and agency arrangements in London, Sydney and LA.

"It allowed us to be aggressive in our approach and a lot of things fell into place very quickly for us," said Falzon. "It's one of those things where confidence attracts business, especially if it's well-founded confidence. We have some very good talent in this company and we've had a lot of support from a lot of good producers."

Falzon started with CBC distribution and become VP international for D.L. Taffner (New York) and president, Taffner & Associates (Canada). Howsam was president and CEO of Greenlight Productions, a Canadian computer graphics and animation house which also specialised in medical productions. Dennis O'Neill, VP distribution, brought to PGI his own distribution company, O'Neill Ventures and was previously head of programme sales for CBC Enterprises. Executive producer Michael Anderson has brought his Michael Anderson Productions into the PGI fold in an exclusive arrangement; Anderson directed *Around the World in 80 Days, Shoes of the Fisherman, Logan's Run,* and most recently *The Jeweller's Shop* based on a story by Pope John Paul II.

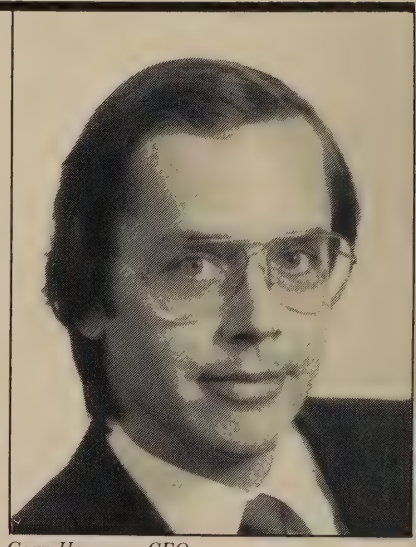


Charles Falzon: President

Dennis O'Neill: VP-Distribution

Traditional Canadian reticence is not part of PGI's style. Falzon has specific ways of doing things, both domestically and internationally.

"We feel the day of the middleman, the day of the distributor of five years ago is over," he said. "It's changed completely. And our strategy is to be a partner with the producer as opposed to having a client relationship. We are partners with our people – and I mean that in the broad sense of the word."



Gary Howsam: CEO

Michael Anderson: Executive-Producer

While PGI is "first and foremost" a distribution company, there are other activities PGI is involved with which make for a diversified package. Programme development and packaging is complimented by a full corporate communications division and full promotion services. The communications division has an interesting and busy sideline of video teleconferencing, which is slated also to go international, for at first, most likely the health care/medical fields. Teleconferencing productions can be packaged into video documentaries on the teleconference for those in the field unable to attend. And this is an area PGI may eventually extend to the television business. PGI is also involved in corporate-sponsored programmes for television and home video.

continued on p42▶

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Power of PGI

►continued from p40

Home video is handled on an agent basis, and PGI is looking at a merchandising arm possibly as early as next year.

"Cross-promotion is an extremely lucrative business, expecially in Canada where the money we can get from our own market is limited," Falzon said. "Being able to diversify and to get as much mileage out of our properties as possible is really important – it would help project to happen."

The international side of PGI is forcefully international. The emphasis in South America is not accidental: Falzon was sales manager for CBC Enterprises responsible for South America and was one of the first to bring North American telvision to Cuba. In Buenos Aires, the company is called Grupo di Productores Internacional, managed by Alejandro Arraya, with representation in San-strong way dealing with Europeans selling to the States. The traffic of product and ideas is going in all directions."
tiago. PGI handles more than just Canadian product. West Germany's WDR is having the company handle one of its culture series, and PGI is taking American wrestling – a hot television subject these days, particularly with its merchandising potential – into South America.

"We feel the day of the distributor of five years ago is over."

"We're an international player that happens also to be Canadian," said Falzon. "There's differences that come from that. The US is the biggest market in the world. We have that goal of selling into the States just like everybody else does. And we find that a lot of our European partners are using us to help them get into the States . . .

"PGI is not just dealing with Canadians selling to Europe, but in a very strong way dealing with Europeans selling to the States. The traffic of product and ideas is going in all directions."

PGI is not doing things the traditional way. In its first appearance at NATPE this year it brought a new production, *Learning the Ropes*, starring an ex-NFL player Lyle Alzado as a school principal who moonlights as the Masked Maniac, a professional wrestling bad guy.

Instead of taking one pilot of *Learning the Ropes* to NATPE, PGI took four episodes of a possible 22, not yet completed.

"We did not take just one episode and say, do you like it? We took four episodes and offered it for a test market situation. They didn't have to buy 22 and we didn't give them just one," Falzon said. The four test episodes are planned to run in first-run syndication in May or June, but with pilots the probabilities are better. It was a novel gamble that Falzon hopes will pay off; the response was "overwhilming" to both the show and the idea of test piloting in syndication, he observed, with 70 per clearance in the US by mid-March.

"Syndication, like cable is an alternative vehicle, an alternative medium in a way. To get programmes on the air and to be successful, you cannot be trying to imitate the networks and imitate regular programming, you have to be innovative, you have to come in with something different that's got a promotional hook."

While syndication in Canada is "alive and kicking", it's still in the early stages of development, Falzon noted. Privatization is a larger force in Europe, Falzon feels, with prices increasing as a direct result of competitive forces.

"All of a sudden, as a supplier of product, it's not as much of a buyers' market in Europe anymore," he said. "Competition is really healthy for a seller."

And selling – and a whole lot more – is what PGI intends to do. ■

'Wok with Yan': 300 half hours of comedy

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Going global

"YOU try to satisfy the Americans *and* the Europeans, and I think your concept falls somewhere in the middle of the Atlantic ocean," said Neil Court. "That's been one of the problems with co-production in the last 10 years, they appeal to nobody. One of the things that we firmly believe here, the deal will never drive a co-production."

'Here' is Nelvana Ltd., one of Canada's largest animation houses. Co-productions are one of Court's fortes, a former Telefilm Canada executive, although he is also in charge of distribution, merchandising and licensing Nelvana Enterprises, a distribution arm set up last October to move Nelvana onto the world stage.

The impetus for setting up a distribution arm came from Nelvana's production of *T & T*, its second foray into live action starring the jungle tough-guy Mr. T, formerly of *The A-Team*.

"Nelvana owned all the rights to *T & T* and the amount of revenues that could be generated internationally on such a hot show made a distribution company viable," said Court. "In fact, it's been exactly viable and has far exceeded my and Nelvana's expectations. By summer it will be sold out."

Nelvana is in the process of setting up a licensing department "over the next year or two" to license merchandising rights to Nelvana properties. At present, those properties include *T & T* – "we've done a worldwide toy deal on that" – and the animated series *Babar the Elephant* to which Nelvana also owns rights.

"The networks are cutting back on the amount of animation they do," said Court, "so first syndication has become very important." Barter syndication significance is also revealed in upcoming episodes of Nelvana's successful *Care Bears* series; The first year, ABC ordered 13 episodes, the second year only six; Care Bears' third year of production will see 30 episodes on barter syndication.

Court sees Nelvana involved in four of five animation series next year, some of which aren't finalized yet. To this point,

Neil Court

the company has done one live-action feature film, called *Burglar* with Whoopi Goldberg. Two other moves "we're very close to doing;" are based on the Hardy Boys teen detective books, and Sinbad, hopefully starring Mr. T.

"Our whole idea behind feature film development is to do the sort of projects that have television series potential," said Court. The two feature film projects are handled by Nelvana's feature film development division in Los Angeles. And with this volume of production, the company sees itself as more than a film production company.

continued on p46▶

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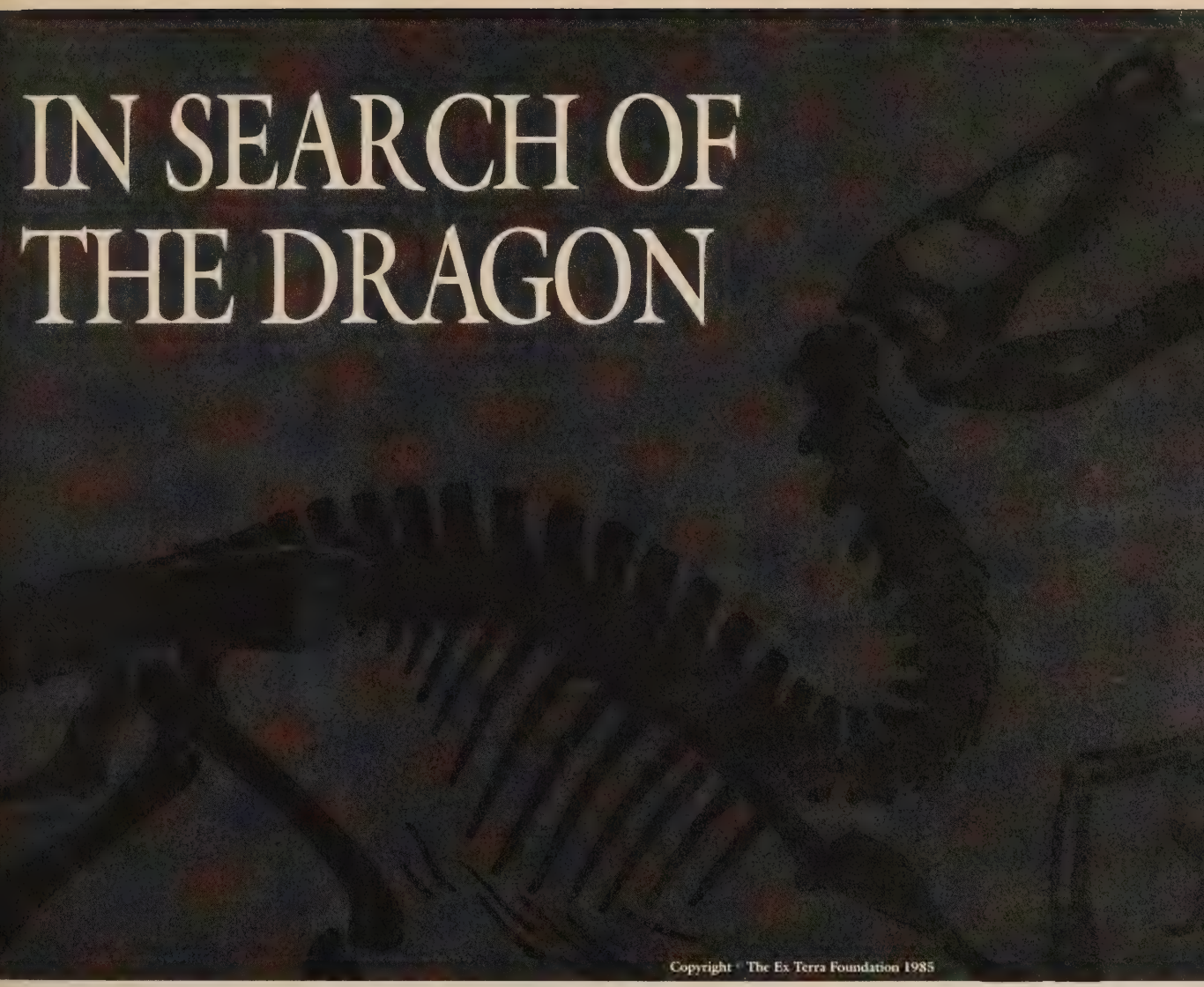

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Going global

►continued from p44

"We see ourselves as one of the up-and-coming, mini-studios. Basically, what we want to be is a studio, world-class," said Court. The company is going through growing pains, he noted, as a result of steadily increasing volume partly due to increased Toronto production as a result of Canada's favourable exchange rate; and partly because of Nelvana's US successes.

That growth looks to be continuing with the privatization of European television, the impending reduction in European barriers in the early 1990s, the growth in US network syndication and Nelvana's forays into handling its own distribution and merchandising. And while Nelvana has been an animation house for the past 17 years, its primary philosophy is simply one of growth.

"Our philosophy is, 'let's not be a nice little Canadian company.' You look at any of the key Canadian companies that are successful – they think globally. To survive and prosper, Canada has to export.

In fact, besides the LA office, Nelvana has six people "who have basically set up residence in the Far East" where painting is done on Nelvana animation.

Eventually, the company hopes to attain a 50-50 mix between animation and live action. *T & T* is Nelvana's second live action series. The first was *The Edison Twins,* a children's science discovery programme in production for five years, still running on CBC and The Disney Channel.

"If you want a business definition of Nelvana, it's not a film company, it's an entertainment company and the basic game we're into is exploitation of rights," said Court. ■

The heart and soul of the animation game

WHEN supervising producer Lenora Hume started with Nelvana 12 years ago, there were perhaps seven or eight full time employees. An animated special such as *A Cosmic Christmas* might take the company eight to 12 months to produce. "Right now, we're doing about 60 half-hours a year," Hume observed.

Volume of production is a major change that Hume has seen in her position overseeing Nelvana animation. With about seven script writers, 24 animators and about 175 on the administration side, the volume of production has necessitated changes.

"We've had to 'give' somewhere," said Hume, "and where we've chosen to 'give' is doing our productions in conjunction with the Orient. If we were to paint the volume of work here, we'd need 600 painters."

Nelvana has transferred some of the labour-intensive work to a number of Far East countries, including Japan, Korea and Taiwan. In early March, Nelvana partner Clive Smith went to mainland China to begin work with the Shanghai Animation Film Studio for the first time.

Nelvana takes pride in the Disney-quality of its animation that it maintains in high-volume production. But the 17 year-old company has, as Enterprises head Neil Court observed, gone through growing pains, as any company does.

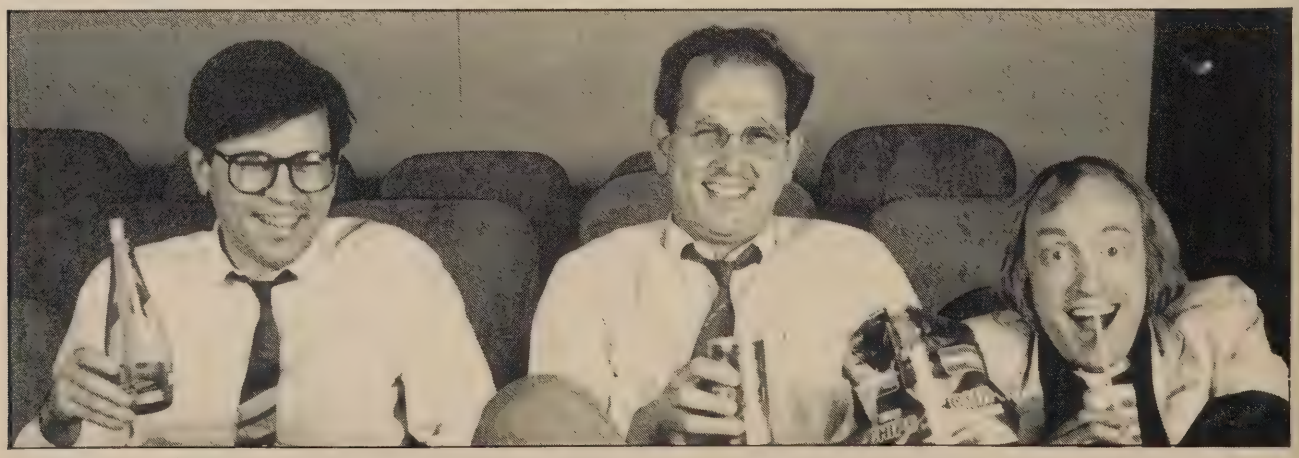
"Nelvana sort of lived through a film called *Rock and Rule,*" said Hume," "a feature length film we did from about 1980 to 1983 which just about did in the company – a very expensive endeavour.

"It was a very tight group making that film, there was a lot of heart and soul in it, a lot of people's time because of the love of animation that's in that movie. It was intended for teenagers and I think that was our biggest mistake, because although teenagers will sit at home and watch animation, it's for kids!

"I think that showed to everybody that the company was a survivor because I think by every stretch of the imagination, we didn't exist after that movie – but no-one would give up!"

Nelvana learned a lot from that movie, Hume said – and learned what not to do. One of the things Nelvana is not doing is massive amounts of research into computer animation research and development – she believes there is enough going on elsewhere. She feels there is no cost-effective, efficient and pleasing human animation being done by computers, and Nelvana has enough to do in production to worry about developing the programmes to computerize animation. Eventually, Hume sees the day when the programmes will be written, and when satellite links will allow electronic inking and painting systems to be linked.

"A lot of computer graphics companies have come and gone in the past," she noted, "and Nelvana has survived." ■



Would you buy a used programme from these men? Nelvana's Executive Board members from left to right: Michael Hirsh (chairman), Patrick Loubert (president), and Clive A Smith (secretary).

Home video bound

Visionsmiths Inc are to handle NFB product in the US. Daphne Lavers reports

CANADA'S National Film Board (NFB) will be entering the home video market in the United States this spring in a first-of-its-kind deal between the public film producer and a private sector company.

Visionsmiths Inc. of Toronto was established by a number of people in the financial and entertainment industries, specifically to handle NFB representation in the US. The company has expertise in the areas of distribution, duplication and financial management.

"Actively seeking new markets for NFB products"

Visionsmiths has been granted rights to 100 NFB titles, the first of which should be available in the US by the end of April. The product is slated for release over the next 24 months, and Visionsmiths may continue to represent current of future NFB product in the US.

The deal was negotiated by the NFB International Division. According to Tom Bindon, head of International, the NFB had done a study about 18 months ago examining the best ways of getting into the US market.

"We were aware there was a growing opportunity down there for the kinds of films the Board has produced in the past – there was alternate home video potential," said Bindon "We had considered entering the market with specific themes and individual distributors, but we decided that would fragment our collection considerably, and that it would be better to go with a distributor with a broad approach to the market." Around the time the NFB was looking south, Visionsmiths approached the Board with plans to utilise its library for just such a purpose.

NFB reserved, however, its non-theatrical product, along with its extensive animation library, prefering to retain that distribution in-house or with existing distributors.

"We feel there is a separate market for animation quite distinctive from the documentaries and drama," said Bindon, "although we're not closed-minded."

Visionsmiths is not the first entry of the NFB into the home video market, however, NFB animation is available in Japan, but on video disc, rather than videotape, through Laserdisc Corp. of Tokyo, a subsidiary of Pioneer. There are currently NFB animation titles available in Japan, Bindon estimates, primarily because the penetration of

"It would be better to go with a distributor with a broad approach to the market"

continued on p49▶

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Atlantis expands over the Atlantic

After ten years' success, Atlantis continues to expand, Daphne Lavers reports

ATLANTIS Films celebrates its 10th anniversary this year, with a number of initiatives on the domestic and international fronts.

The company is opening European offices in Holland and in England (see sidebar) to handle the increasing volume of European business.

Two pilots

While the company's product has been seen on major speciality US networks, this year Atlantis is producing two pilots, for the first time for one of the big three US nets – CBS, prime time and late night. And Atlantis' already-large Cinevillage production facilities are undergoing expansion, a year after opening.

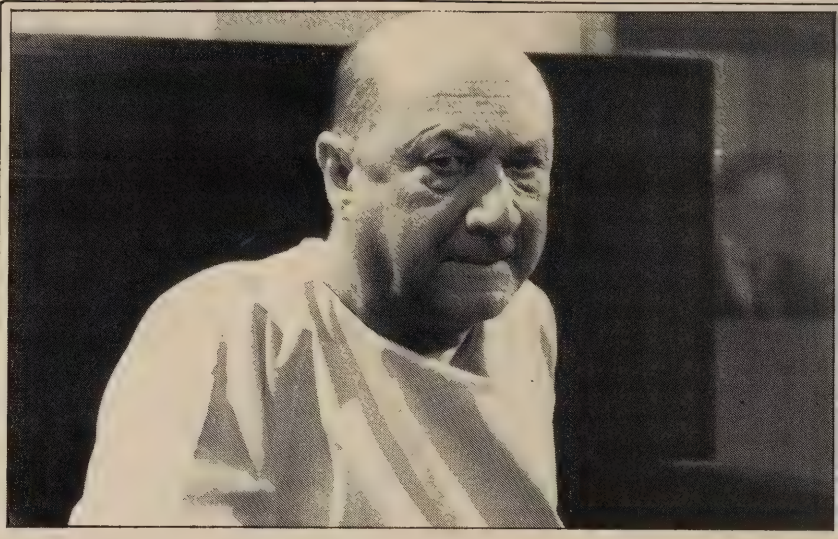
Cinevillage

Atlantis, with partner P.S. Production Services, opened Cinevillage in 1987 with an 80' × 120' sound stage, a four-acre film and video production facility. One year later, Cinevillage is starting on a second, same-size sound stage along with another 17,00 square feet of new support facilities, slated for opening by January, 1989. Cinevillage is already home to 15 entertainment related companies, including a video duplicating and editing operation; a closed-captioning facility; international film production and distribution companies; a special effects company; graphics design, and guild and union offices.

Expansion

Along with its physical expansion, Atlantis' 'reach' has increased with a deal for two pilots to be shown on CBS. *Almost Grown,* a three-decade comedy was produced by Atlantis with MCA/Universal for CBS and is slated for

continued on p50▶



Donald Pleasance stars in a Ray Bradbury Theatre episode.

The rise of Releasing

THE DISTRIBUTION sister company of Atlantis Films has changed its name from Atlantis Television International to Atlantis Releasing. But that, as they say, is the tip of the figurative iceberg.

"Atlantis has resolved to not only kick up the activity of the production arm, which is what we've been doing consistently, but its also to do the same in distribution," said ATI, now AR-president Ted Riley. "All of these moves are predicted by the fact that we now have a fund of money that we can access to use to acquire programming both in the television end and in the theatrical end. We're going to use this to put up advances and guarantees on theatrical films and on TV programmes – primarily in the television areas we're looking at TV movies and specials, not long-running series – and we're going to be soliciting product from wherever we can get it."

Riley declined to provide all details about the new acquisition fund – "that could shade all of the negotiations I'm involved in" – other than to say that it is a significant amount, and it's private money. Atlantis Releasing has already moved to begun acquisitions, and has secured the catalogue of O.P. Entertainment of Sweden, a catalogue of about five Australian films and Riley intends "to start putting together movie packages for television."

Starting no later than June 1, Riley will be operating out of new Atlantis offices; one in London, and another in Holland, and Atlantis Releasing hopes to handle six to eight feature films per year, in addition to all its previous activities and more.

"I'm going to be involved as a point-man in a lot of European co-production work because we're doing a lot of European co-production and especially, a lot of Uk co-production," said Riley. "I'm hoping that by setting up this office, I will not only be able to be the point-man for Atlantis Films co-productions, but also for other Canadian producers and other distributors.

"Somebody in the company said the rest of the world is finally catching up to the way Canadians have had to produce for the last 10 years – co-production, compromise, co-operation and co-venture – those have been the buzzwords in Canada for many years. And those are becoming the buzzwords now, everywhere in the world, especially because we're being supported by some very good treaties which allow us another creative method for putting co-productions together."

Atlantis Releasing will be bringing a number of projects to MIP including: 18 new episodes of *Ray Bradbury Theatre,* already licensed in Italy, Germany, Belgium, Spain, Singapore and Phillipines; the Canadian western drama *Cowboys Don't Cry;* and 13 half-hours called *Inside Stories* produced by Toronto Talkies Inc. and described as "an insider's view – dealing with different ethnic communities resident in Canada's largest city. ■

Home video bound

▶continued from p47

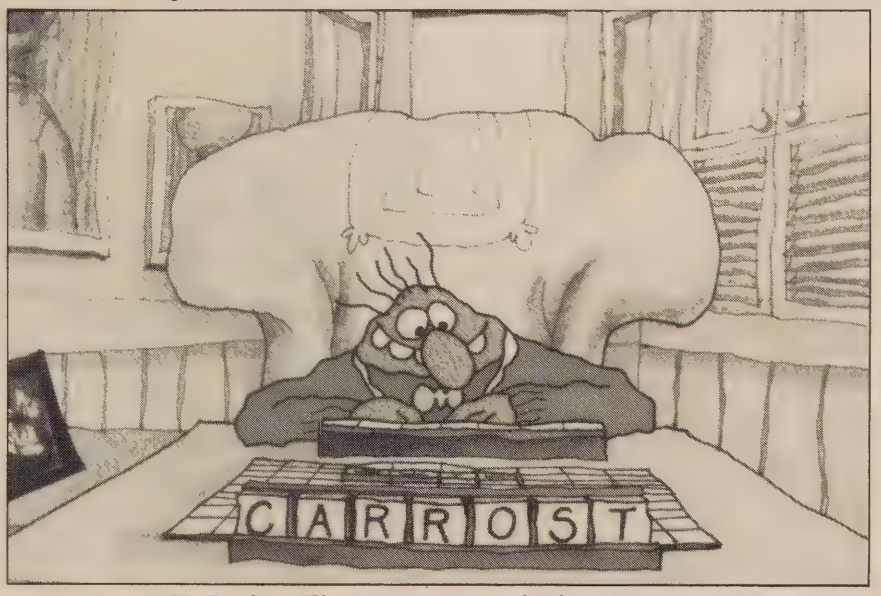
videodisc technology was much higher in Japan than anywhere else in the world. NFB is considering a similar distribution medium in the US at this point, however plans aren't finalized.

"For the past several years, the International Division has been actively seeking new markets for NFB products and expanding audiences worldwide," according to NFB material. The efforts appear to be paying off; last year NFB sales efforts were $3 million, up 34 per cent from 1985-86, and the current year, said Bindon, is looking similarly progressive.

NFB will bring over 150 films to MIP this year and Bindon said: "Some of these will be very commercially viable, but others won't necessarily have broad commercial appeal."

Highlights of NFB product at MIP include: *Shoot and Cry,* an hour-long documentary exploring the Israeli-Palestinian conflict through the portrayal of two young opponents whose paths cross; *Sucre Noir* focusing on the enslavement of Haitians working in the sugar fields of the Dominican Republic; *To A Safer Place,* an NFB Studio D production looking at the effects of incest; *Give Me Your Answer True,* a candid protrait of Canadian actor Donald Sutherland; and two series, *Wendesday's Children,* a look at juvenile deliquency in six parts, and *Reckoning: The Political Economy of Canada,* a five-part series on Canada's role in the global economy.

NFB is looking, like most producers, to expand its markets, and according to Visionsmiths principals, there is now a plethora of independent product in the US home video market as viewers use television for other purposes than simply entertainment. ■



NFB animation: The Big Snit. "There is a separate market for animation" says Bindon

Atlantis expands

▶continued from p48

airing on CBS this fall. And *110 Lombard* is a one-hour pilot looks at three contemporary men sharing a loft apartment, produced by Atlantis and the Second City comedy troupe. *110 Lombard* includes members of the Toronto and Chicago Second City troupes, and a guest appearance by Canadian musician Luba. *110 Lombard* is scheduled to air on both CBS Late Night and CBC.

The company's children's series, *Ramona,* is going into home video release around the world this spring, to be released by Lorimar Video in five one-hour cassettes, each with two episodes. Atlantis Television has also licensed Vestron Video to handle *A Child's Christmas in Wales,* which will release the one-hour drama as a Christmas 1988 special.

Project in development at Atlantis include *Destiny to Order,* described as "an outrageous urban comedy," and "Firing Squad," based on a true WWI incident, and a Canada/France co-production presold to FR3 France.

In the meantime, its sister distributed company is changing its name from Atlantis Television International to Atlantic Releasing. ■

Atlantis Films Ltd: the partners are (from left), Michael MacMillan, Seaton McLean, Janice Platt

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The big guys from Mainz

ZDF celebrates its 25th anniversary at the top of the popularity stakes, reports Bill Peterson

'The Little Guys from Mainz': ZDF's advertising signature has been appearing before and after its commercial blocks for 25 years. There are now more than 13,000 episodes of the "Mainzelmännchen".'

WEEK after week, year after year, ZDF's programmes dominate West Germany's top ten. Soap operas like *Schwarwaldlinik,* classic detective shows like *The Old Fox,* game shows like *Der Grosse Preis* command audiences of between 12 and 20 million viewers, up to one-third of the entire population of the country. The week this was written, nine of the top 10 programmes were from ZDF. After 25 years on the air, it's undeniable that West Germany's second channel is the people's first choice.

This dominance of the market will become more difficult to achieve as ZDF goes into its second quarter century. The new commercial channels are already starting to fragment the viewing public, but ZDF will continue to be a force to reckon with.

If you've been following the recent development of West Germany's commercial TV, the events leading up to ZDF's first telecasts on April 1 1963 have a familiar ring. Although the state premiers reached a treaty to establish a public service alternative to the regional ARD consortium back in 1961, it took more than a year before the last state, Bavaria, finally ratified the accord. In the meantime, Mainz had been chosen as a headquarters, the new station had appointed officers, and even rented production facilities in Munich.

Throughout 1962 and early 1963, the expansion was fast and furious. Branch studios were opened in major cities in Germany and abroad. Programming was acquired. Finally, the big day came. At 19.30 hours the new controller, Karl Holzamer, and Federal Cabinet President Kurt-Georg Kiesinger addressed the country over the brand-new network. This was followed by the first edition of ZDF's newscast *Heute.*

Press comment of the day focussed on that newcast, which, although it had a few rough edges, impressed the critics as being less formal than ARD's national news. From the beginning ZDF showed its populist profile of entertainment combined with a broad range of information. The station policy of cooperation with West Germany's film industry was a keystone from the very beginning. Over the 25 years it has spent more than DM3 billion (US$789 million) on independent production. Spending in 1988 alone will be more than DM250 million (US$65 million). Three-quarters of ZDF's programming is in-house or commissioned production.

The first broadcast was from temporary facilities in the Frankfurt suburb of Eschborn, whose barrack-like buildings were nicknamed "Telesibirsk" by the new staff. Later, an old factory in Wiesbaden formed the core of more than 30 buildings in the Mainz-Wiesbaden area. It was not until the spring of 1974 that ZDF moved into its permanent quarters, an ultra-modern complex in

continued on p54▶

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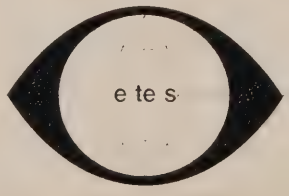

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Big guys from Mainz

▶continued from p52

the Mainz suburb of Lerchenberg, dominated by a 14 story central tower.

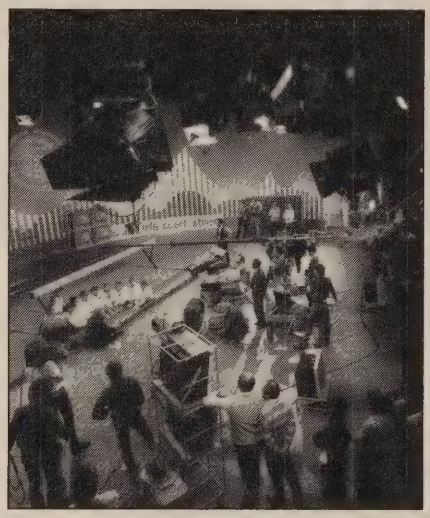
The first broadcast on April 1 1963 reached 43 percent of the West German public. Today, the channel gets 100 percent coverage with 89 high-powered and almost 2200 repeater transmitters.

Over the years, ZDF programmes have won every award possible in West Germany and most of the major European prizes several times over. These include nine Prague Television Festival prizes, eight Prix Italia, five Golden festival, and two Golden Rose of Montreux silver awards.

ZDF is determined not to be left behind in these days of dynamic developments in satellite and cable TV and new levels of international cooperation in programme production. In the early days of the West German Cable Pilot Projects, ZDF took part with the country's first music channel. It has shares with Switzerland and Austria in 3-Sat, the first German-language public service satellite channel.

International coproduction has always been an important facet of its activities. ZDF has now signed agreements for cooperation with 15 foreign television organisations, and is a member of the International Coproduction Union with Antenne 2, Channel Four, ORF, RAI, SRG and RTVE. The Union will be responsible for more than forty hours of high quality television by the end of 1988.

Since ZDF is financed by licence fees and advertising, the fragmentation of the German viewing public will not mean the loss of its funding base. Still, the German stations attach importance to ratings and ZDF is known for its devotion to programming with mass appeal. The days of keeping a third of the country glued to its TV sets may be soon over, but ZDF will continue to exert a powerful influence on West Germany's media landscape in its second quarter century. ■



'Derrick' (left) has been ZDF's most popular production internationally. It ha been bought by more than 80 countries. 'Live Sports Studio' (right), on Saturday evenings, is ZDF's longest running show.

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Towering attraction

Paul Michaud reports on an attempt to make the Eiffel Tower the centrepiece of a world network

VISITED by some 120 million tourists since its inauguration in 1889 (and nowadays by 4.5 million visitors evey year), the Eiffel Tower is probably the symbol by which France is best known around the world.

What is much less known is that the Eiffel Tower is France's most important television antenna, transmitting every day the country's six major TV networks, not to mention eight FM radio stations. It was because of broadcasting that the Eiffel Tower was never torn down, as many, in the late 19th century, would have wanted it to be.

According to Philippe Gillieron, the man who is very actively preparing the celebration of the monument's 100th birday next year, the Eiffel Tower was probably saved by the decision of French authorities in 1898 to use it as a relay for the country's nascent TSF *(télégraphie sans fil)* radio system. Ever since, the tower has become synonymous, with the history of broadcasting in France: during World War I, it was used for military communications, and from the 1930s on, it served to bring to the French all of their radio and television programming.

So, says Gillieron, it was natural that to celebrate its centenary, the Eiffel Tower would centre its efforts on underlining its historical relationship to broadcasting, but also use the event to promote reflection on communication during the next century.

A number of projects are in the pipeline, to make sure that the Tower becomes, at least between January 1 and May 15 of next year, a major world centre of television. Indeed, for the centenary year, the Eiffel Tower is being rechristened as a *carrefour international de la communication,* an international communications crossroad.

Central to Gillieron's plans is creation of the *Canal Mondial Tour Eiffel,* the Eiffel Tower World Network, that will go much beyond the usual exchange of programmes that presently exists between various televisions around the world. Gillieron's idea is to offer broadcasters the possibility of becoming actively involved in production of a segment of the six months' worth of programming that will be aired around the world from the Eiffel Tower. For example, he plans the live broadcast on January 1 of the City of Paris' new year's wishes to major international cities who would in turn be able to send their wishes to other cities participating in the twenty-four hour programme.

Another programme would involve the broadcasting of the same kind of jointly organised venture from towers around the world: the Tower of London, Statue of Liberty, Leaning Tower of Pisa, similar structures in Japan, China, India, Soviet Union, etc.

World newscast

A third operation would see the world's principal newscasters (for example, Dan Rather in the United States, Alistair Burnett in the UK, Patrick Poivre d'Arvor in France, etc.) get together in Paris on the closing day of the celebration, May 15 1989, and together broadcast a world news programme that would go around the world to their respective networks, again by way of the Eiffel Tower.

A fourth idea, will use the Eiffel Tower as a base for an international telethon, the first of its kind, that would allow viewers from around the world to call in donations towards a major international problem.

The Eiffel Tower world network would also set up *téléponts,* tele-bridges, where people of different parts of the world would be able to "dialogue" or interact in someway or another with each other. In this context, Gillieron is also toying with the idea of setting up a "Eurotunnel" which would allow France and the UK to exchange programmes during a given period.

Gillieron is aware that if he is to be successful, he has to inspire his fellow broadcasters, and so he has taken a stand at MIP-TV and hpes to discus there how other TV companies can participate in the world network. ■

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Gone With The Wind, mark two?

Much has been made of the South African setting of *Reap The Whirlwind*, but the co-producers involved are convinced that quality will outweigh controversy, reports JackGiverny

IT takes either a brave company or a foolhardy one to make an epic drama series about a subject most people wouldn't touch with a barge pole.

Nevertheless, slated during the MIP-TV market on May 1, is the projection of a $100,000, half-hour promo reel on a 13-hour series dealing with South Africa.

Prospects of controversy over the series seem eminently likely. The French executive producer, wary of the sensitive issues, refers to the series as "the bloody thing" in discussing his early hesitation about doing it.

This spring alone South Africa sparked numerous headlines after death sentences by hanging were imposed on five blacks accused, on limited evidence, in the political murder of another black. In Paris, the local representative of the African National Congress, Dulcie September, was slain outside her ANC office. In the French press, the assassination is viewed as the probable work of South African agents.

Concurrently, Sir Richard Attenborough's feature film *Cry Freedom,* on the murder of black militant Steve Biko in a South African prison, has been released internationally to wide press coverage.

Annette Crosbie: Star of Reap The Whirlwind

The television series, *Reap The Whirlwind,* has the novelty of being shot in South Africa itself, at a wide variety of locations. Budget for the English soundtrack production was FF58 million (US$10.3million).

The series is a saga unfolding during the 19th century, from 1820 to the outbreak of the first Boer War in the 1880s. The period evoked is a drawback in that it avoids direct treatment of the impact of apartheid today.

But the producers, led by the French independent Télécip, maintain that the series deals with social and political issues of import today in South Africa.

Classic attempt

Télécip associate producer Jacques Dercourt suggests *Reap The Whirlwind* is an attempt to match the classic feature film *Gone With The Wind,* in production values and portrayal of social/historical content related to the American Civil War of 1861-65. In the same context, he mentions the Australia-based *The Thorn Birds.*

Partners pushing *Reap The Whirlwind* at MIP-TV include, in addition to Télécip, Richard Price Television Associates of London, Reteitalia (Silvio Berlusconi) of Italy, TV-60 of Munich and the former state, now private, distributor France Media International.

The series also has a South African coproducer, Elmo de Witt, and the South African Broadcasting Corporation has signed a contract to programme it. But, as Dercourt acknowledges, the SABC has in the past ignored such programming contracts.

A contract clause gives the SABC the right to censor up to four minutes in every 52-minute episode. But Dercourt feels the SABC will have difficulty supressing much of the political content because there are also love scenes between "coloureds" and whites.

Reap The Whirlwind is the story of three generations of a French Huguenot family running a vineyard in the Cape Province between 1820 and 1881, up to the eve of the first Boer War. Dercourt maintains that all the present-day problems of South Africa are prefigured, including the roots of racial separation and the power struggle between the British and Afrikaners.

The series was scripted by a Briton living in South Africa in recent years, Luanshya Greer. Cast includes Britons (notably Annette Crosbie), South Africans, and French (best-known of whom is Agnes Soral, who has been making a name in feature films). Two Frenchmen, Philippe Monnier and Pierre Lary, split direction of the episodes.

Because of Britain's historic links with South Africa, Dercourt said Télécip "absolutely wanted a British partner, and we're very happy with RPTA. Deirdre Simms and Richard Price participated in the project from the beginning. They made the excellent choice of Annette Crosbie, organised our casting sessions, etc. We discussed the script with them continually. I must say they determined the general pace of the series."

The project was initiated by de Witt and Greer. As Dercourt recalls, some years ago de Witt "came to Europe and proposed to me a pilot about a young woman in the jungle, which didn't really interest me. He then proposed this subject. He already had the SABC on his side, and later the SABC confirmed this to me. But everything started with the story — there was no political intent."

Quality and Force

Dercourt continued, "It's an original view of an old problem, original because the story — and that's why I was interested in the bloody thing in the beginning — is basically first and foremost a very strong story, with excellent characters, conflicts, love interests. One sees a subject of this force and quality once every five years. I had the firm desire not to shoot in South Africa, and when the early episodes were sent to me I took a long time to read them because I wanted to say 'No'. But I put my nose into it, read the first three episodes and three weeks later I was in Johannesburg."

Eventually, supervising the production with de Witt, Dercourt made 17 round-trips to South Africa, spending a week each month during the shoot last year from early March to late November.

Distribution is handled by RPTA and FMI. Planned broadcasters include France's TF-1 and Luxembourg's RTL.

Election brings doubt to French TV future

The French presidential elections are imminent. Paul Michaud considers possible changes to TV.

WITH presidential elections on the horizon, and the possibility that heavily-favoured Socialist candidate François Mitterrand may bring into power with him a new Leftwing government bent on transforming the audiovisual landscape put into place by present rightwing PM Jacques Chirac, the French audiovisual world has been buzzing with rumours these past weeks as to what will really happen after the May 8 second round runoff.

If he is re-elected, Mitterrand has already let it be known he will abolish the Conseil national pour la communication et les libertés (CNCL) and replace it with a new la communication much akin to the Haute Autorité de la communication audiovisuelle that the CNCL replaced when Chirac and his rightwing coalition took office in March 1986. Mitterrand would even go so far as give the new body, to be called the Conseil supérieur de l'audiovisuel (CSA), a legal authority never enjoyed until now by any similar organisation in France or – for that matter – anywhere else. To do so he would inscribe its existence in the Constitution setting up the fundamental guidelines of political life in the Fifth French republic, and put the CSA on the same level as such other quasi-judicial organisations as the Conseil d'Etat, which is effectively the country's supreme court. Unlike the Haute Autorité or CNCL, however, the CSA would be limited to persons trained in law, and so would allow no real input from French press and TV as does presently the CNCL. Its decisions, moreover, would have an authority not enjoyed presently by those of the CNCL, and would be legally binding, much unlike those taken recently by the CNCL which are hardly anything more than nonbinding recommendations.

Another thorny problem that will have to be tackled by a new left wing government will be the status of TF1, which was denationalised a year ago and placed under the control of Francis Bouygues, a construction magnate who has turned the station into an extraordinary money making machine, but one increasingly criticised for its insensitivity to the public, indeed its lack of good public relations, shown especially in its decision earlier this year to hold its annual stockholders' meeting at a secret location and effectively make it off-limits to those among its 400,000 small shareholders who normally have a legal right to speak out and vote on the station's operation.

TF1 has also been heavily criticised for its overreliance on audience ratings, especially when they result in the dropping from TF1's lineup of such veterans as Yves Mourousi because *le roi audimat*, as the rating point is know here, indicated crosstown rival Antenne 2 had moved ahead of TF1 by a point or two. All of this has resulted in the Socialist Party secretary-general Lionel Jospin letting it be known that if the Left were to return to power, the PS would like to see TF1 returned to the public service.

But, even with its return to power, the PS may not get its way, for Mitterand has apparently reassured Francis Bouygues that he would never re-nationalise TF1, but may ask that the station's ownership structure be somewhat transformed so that the State be given a greater control over operation of TF1. In any case, Senator Jean Cluzel, who is probably French TV's most highly respected commentator on its evolution (probably because it is he who controls the purse-strings of public TV in France) has let it be known television in France has already been "reformed" six times, and should do all to avoid undergoing the costly process of a seventh time.

Another major decision would have to be taken by a new French government on what is to happen to France's TDF satellite TV programme. TDF-1, whose launch has been continually put off years, may very well never get off its launchpad whatever government takes office in France. It is increasingly seen as an overexpensive white elephant that, in any case, makes use of technology that's simply outdated and light years behind that to be utilised in Astra and other competing projects. ■

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In to Africa

The competition is hotting up. Who will get a service operating in Africa first? Paul Michaud reports

WITH a population estimated at over a half-billion, Africa makes for a colossal TV market. Until now, however, nobody seemed really interested in properly exploiting it.

That's all changed in the past few weeks as a number of projects have been announced that will see some of the West's principal broadcasting powers attempt to bring satellite television to a continent that until now has had TV in its most elementary form, with the majority of African nations possessing a sole network – usually broadcasting only in black and white – that is hardly national, normally reaching only a few thousand sets.

Two of the broadcast giants who have sworn to come up soon with a worldwide TV network – Silvio Berlusconi and Robert Maxwell – have not lost time taking up contact with a number of African states. *TV World* can report that Maxwell will soon announce his plan to give Kenya its first commercial network, which would go hand-in-hand with his operation of that country's national daily, the *Kenya Times,* if not a channel on Kenyan radio.

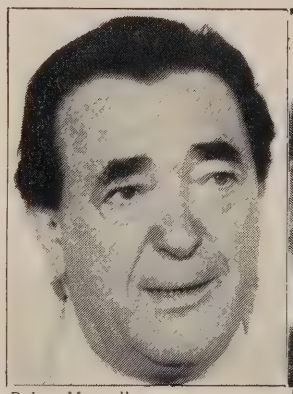
Berlusconi, for his part, has just purchased a daily newspaper in Africa's other anglophone power, Nigeria, and is known to be negotiating with Nigerian authorities for the right to give the country another national colour TV channel.

Then, too, Ted Turner and his Cable News Network operation have been negotiating with a number of African states about broadcasting CNN's 24-hour news channel directly into their TV systems. Turner is understood to be close to an agreement with authorities in Côte-d'Ivoire. Already, in Gabon, Turner has been broadcasting his news channel these past three years.

But, it is the French who have long cultural ties to fully one half of the nations of Africa, who, these past few weeks, have made the most significant announcements about taking to the airwaves of northern and subsaharan Africa. As *TV World* announced in its March-April issue, Frances Bouygues, the French construction king who is the principal stockholder in TF1, has become one of the major forces behind the creation of a second channel in Morocco. This channel that could very well be retransmitted, via the Intelsat-V stellite, to major cities across Africa, among them Kinshasa in Zaire and Abidjan in Côte-d'Ivoire, where the signals would be carried by cable. Another idea behind the Moroccan second channel is to retransmit some of the programming to West Europe where hundreds of thousands of Moroccans live and work.

Bouygues, and TF1, have, however, two formidable rivals who are gearing up for operation on the African Continent: Canal Plus, which remains France's most successful and profitable network, and the French Government. The latter has recently announced the creation of Canal France which plans soon to broadcast, via satellite, four to five hours daily to the entire continent. Its purpose, probably, is to largely offer an alternative to the few hours of images broadcast in Africa by the Voice of America.

Canal Plus, for its part, has set up a subsidiary, Canal Plus-Afrique, which it owns jointly with Media Connection International, controlled by former TF1 president Hervé Bourges, who has been named president of the Canal Plus subsidiary. Bourges, unable to negotiate a deal with the Moroccans, has turned his attention to Morocco's traditional rival, Algeria, which of late has been discussing the possibility of a second and third channel, the third network to be opened to private capital and – like Morocco's private channel – to be rebroadcast across the Continent. As for Tunisia, the third major power in the area, it hasn't for the moment, expressed any interest in taking on foreign broadcast partners, admitting only that, at least for the moment, it's involved already in one private undertaking too many, the TV channel it operates in conjunction with RAI, the Italian broadcast authority. ■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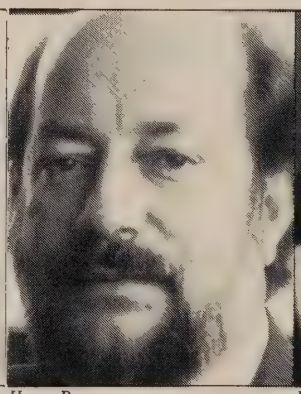
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TV in Africa's 'Switzerland'

Swazi TV has unveiled plans for a long-term upgrading of operations to coincide with its tenth anniversary. Stephen Dembner spoke to managing director Dan Dlamini about the station's history and plans for the future

THIS year, the Kingdom of Swaziland marks its 20th anniversary of independence from British colonial rule. The tiny, landlocked nation plays an important role in the politics and economics of Southern Africa. Almost completely surrounded by the Republic of South Africa (except for a small common border with Mozambique), more and more international companies are relocating their headquarters in Swaziland as pressures to leave South Africa increase. As a result, Swaziland has become known as the Switzerland of Africa.

The 700,000 people in Swaziland, although poor by European standards, have a per capita income which is nearly twice that of the average African.

Independence

As Swaziland celebrates 20 years of independence, it also marks 10 years of television broadcasting. The Television Authority of Swaziland (TVA) controls both broadcasting, through the Swazi Television Broadcast Corporation (Swazi TV), and hardware distribution, through Swazi Television Rental Authority (STAR).

'The 700 Club': Religious programming

The broadcast day begins at 17.30 and continues until sign-off at approximately 23:30. Programming includes a broad mix of vintage American and British films and sitcoms, two locally produced news broadcasts (one in the national language Siswati and one in English), very limited local production, and a large dose of sponsored religious programming, including *The 700 Club*. Until his much publicised resignation for adultry, American television evangelist Jimmy Swaggert's syndicated programmes were on air for more than one hour each day. On weekends, broadcasting begins in the early afternoon and is dominated by syndicated sports programming, including, for example, *The Road to Wembley*. Advertising is mainly local in nature and is clustered around the two news broadcasts.

Until recently, television sets in Swaziland were available only on a rental basis and only through the official rental agency STAR. In the past two years, however, regulations have been relaxed and individuals are permitted to purchase their own televisions. Those who choose this option are expected to pay a licence fee (included in the rental price). Officially, there are some 10,000 televisions in Swaziland, but the number is probably considerably higher, as many of the new purchasers "forget" to register their televisions or pay licence fees. Eighty per cent are rented from STAR.

The Swazi signal is visible mainly in Swaziland, but there is some spill-over into neighbouring South Africa. South African TV, on the other hand, is clearly visible in most of Swaziland.

TV World: Exactly how did television get started in Swaziland?

Dan Dlamini: Well, it was started in 1978 by a company called Electronic Rental Plus, from the UK. They operated it in 1978, 1979 and 1980 and then realized that there was no way they could run the station as a profit-making operation. In fact, they had incurred huge losses and a crippling overdraft. They offered to sell the station to the Swazi government three feasibility studies were carried out. They were unanimous in their conclusion that it was not feasible to even break even, let alone make a profit. But because of the interest in television and its information-disseminating potential, the government decided to go ahead with the venture anyway and acquired the station in 1982.

TV World: What was the situation when the government assumed control?

Dlamini: When the parastatal began, Swazi TV was faced with transmitting equipment which was near the end of its useful life, no reserves (cash in the bank) for the replacement of equipment or purchases of programming, large outstanding debts for programme rentals, and a level of business activity which offered no opportunity for an easy solution to the problem.

WGBH's 'Nova': enriching the people.

TV World: When did you take over as managing director?

Dlamini: I became director in 1984. The audited accounts show that during its first three fiscal years, Swazi TV was able to substantially reduce the level of losses without financial assistance from the government. However, the continued, although reduced losses further weakened the organisation and it was only able to afford the absolute minimum replacement of equipment.

In 1986/87, the fourth fiscal year of government ownership, due to the majority of its equipment now being at the end of its useful life, the TVA was unable to prevent a return to heavy losses. At this time, government came to the rescue by providing a subvention to cover the losses. This, of course, still did not allow the essential replacement of very expensive equipment, only costly maintenance.

While TVA was very grateful to government for the support it had

continued on p64►

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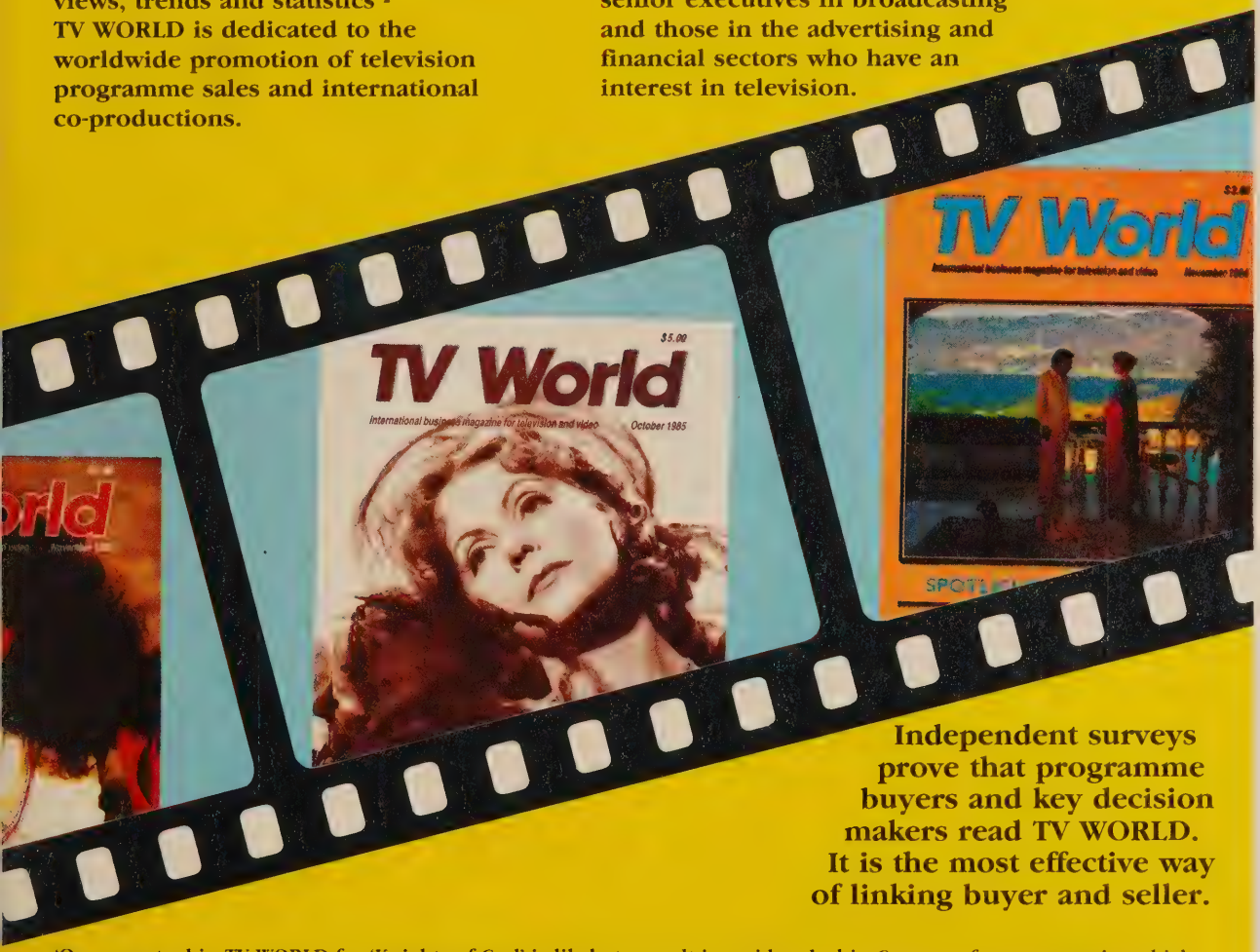

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Birth of Botswana TV

TELEVISION is on its way to Botswana. The government has commissioned feasibility studies to pave the way for the country's first television station.

A team of experts is currently in the country to study the possibility of introducing the medium. The team operating from the training wing of Radio Botswana, in Gaborone, is being led by Lech Kaszynski, a senior engineer with Polish radio and TV, and includes two senior experts on studios and transmitters. There is also a programming advisor and a financial consultant.

Botswana is currently among 27 other independent African states without television networks of their own. The absence of a television service in Botswana has cultivated a situation where many people have to view programmes from neighbouring South Africa, not as a direct transmission but as a spill-over, says acting director of information and broadcasting, Ted Makgekgenene.

A boost to the economy

The government is keen to begin what it sees as being a boost to the social and economic advancement of Botswana. Upon completion, consultancy work will be commissioned to determine whether the station should operate on a commercial basis. The government has already spent considerable sums of money training cameramen overseas while some recording and editing equipment has already been purchased for local training.

At the moment, the feasibility study is being sponsored by the International Telecommunications Union (ITV) and United Nations Development Programme (UNDP). In Black Africa, the following countries have television stations; Ghana, Nigeria, Liberia, Niger, Senega, Kenya, Ivory Coast, Sierra Leone, Burkino Faso, Ethiopia, Uganda, Madagascar, Mauritius, Zimbabwe, Zanzibar in Tanzania, Zambia, Congo, Zaire, Cameroon Swaziland and Gabon. ■

TV in Africa's Switzerland

►continued from p62

given, it was clear that they did not really understand our situation. They gave us just enough money to cover running expenses. When I came back to them for more money, they said 'how long will we keep having to support the station?' and I said 'indefinitely.'

This has to be regarded as the government giving service to its people, as investment in entertainment and education. It is not, cannot be a profit venture. There is no television station in Africa that makes a profit. When you invest in television in Africa, you don't get a monetary profit, but that is not the point. The positive result comes in the education you can give to your people.

Now, I am happy to say the government has understood the situation.

TV World: Has the government made a long-term commitment then to support of television?
Dlamini: Yes, a five-year plan has been approved. Under the plan, the station will get a lump sum to renew the studio and transmitting facilities over the next two years, and a set amount for annual running expenses.

We are now in the position to build the foundation of Swazi television, in its 11th year of life. If we get the foundation right, we will be able to reduce our dependence on government support in the future. We are confident that the small improvement we have been able to make will now be turned into big improvements, that should enable us to achieve marginal self-sufficiency for the first time in the history of television of Swaziland – something the former owners never even came close to.

TV World: What are potential sources of revenue for the station? At present, is all the advertising for local clients or do you handle international marketers as well?
Dlamini: At present, it's all local and mostly small scale. Our problem is that Swaziland does not really have large industrial or mining concerns that market within the country.

We do get some advertising from South African clients but most of this comes in the form of completely sponsored programmes, that is the clients buy air time and supply programmes with commercials already inserted.

When government took over the operation from the private owners, the locals had not been adequately trained. We really had to start from scratch. This was particularly true in the area of advertising sales.

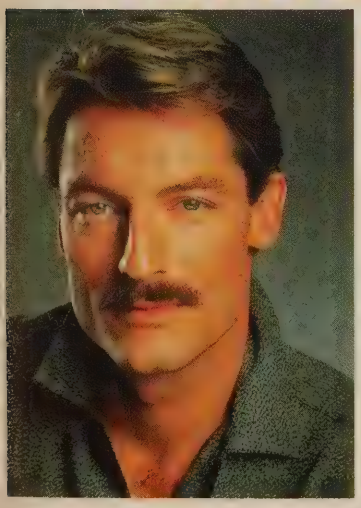
On top of that, we receive revenue from the rental and licence fees.

TV World: What about the programming philosophy of the station? Now that the government has decided it has a responsibility to support television, how will this affect what goes out over the airwaves?
Dlamini: Swazi television is seen as a combination of education and entertainment. As our facilities improve, we will move to more local programming. However, this will be a slow process, for two reasons. First, we don't want to produce anything but high quality programmes. Second, the cost of production is extremely high, and in our case, there is absolutely no possibility that we would be able to sell our production outside of Swaziland.

TV World: What kind of programming will Swazi television be looking to acquire?
Dlamini: There is considerable interest in programming that will enrich the educational level of the people. For example, the *Nova* series. We are also trying to coordinate our programming with external aid programmes which are working through the Ministry of Education and the Ministry of Health. This may lead us to acquisitions of educational programming, especially that produced by Unesco and other UN agencies. Of course, we also want to give our people a mix of sports, films and serials. ■

BRING HOME THE GOLD

HARMONY GOLD



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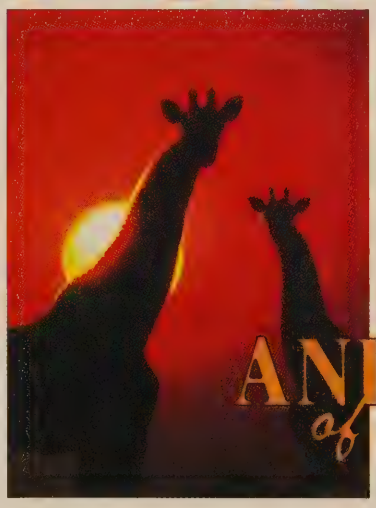

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RAI is winning out

The winds of change sweep unexpectedly across Italian television. Stephen Dembner reports from Rome.

FANFARE and spectacle marked the Fininvest news conference of a year ago, triumphantly announced the "theft" of RAI's two top on-air personalities, Pippo Baudo and Rafaela Carra. This was to be the start of the final push in Silvio Berlusconi's long-standing campaign to edge RAI off of the top of the Italian television pile.

Today, RAI is more firmly in the top slot than it has been for several years, even Berlusconi's master numbers jugglers have been forced to admit being in second place, and both Baudo and Carra have been banished from the airwaves for the foreseeable future. What happened and how did it happen so fast?

From RAI's side of the street, the loss of the two super presenters, instead of being the *coup de grace,* seemed to have been more of a nasty sting into action. According to RAI-1 Director Guiseppe Rossini (now in office for just over a year), "the past season has seen RAI-1 make difficult choices aimed at commercial popularity, even to the point of sacrificing some of the qualities of a public service network. I guess you could call 1987 the year of the big bucks, the year of the war with Canale 5.

"What we can say now is that we have won the war; RAI-1's audience is now on a par with that of TF1 for top honours in all of Europe."

The strongest part of RAI's attack was a strategy aimed at ensuring control of prime time. "To that end we focussed on programming that occupied all of the prime time slot, even to the point of postponing valid programmes simply because they were too short in length."

RAI's top-drawing variety shows, *Fantastico* (aired on Saturday evening and linked to the national New Year's lottery) and *Domenica In* (an all-Sunday afternoon affair), hosted by two highly popular film stars, Adriano Celentano and Lino Banfi, proved to be unbeatable. A combination of popular serials and made-for-television films completed the prime time sweep.

The results were significant to say the least. For 10 consecutive weeks during the fall/winter season, the three RAI networks accumulated more audience than the Berlusconi trio, often by a margin of more than six percentage points. Canale 5 was the worst hit, dropping to an average share of approximately 18, from as high as 25.

And where was the king of Italian private television while his kingdom was being dismembered? With the conquest of Baudo (named artistic director of the three Fininvest networks) and Carra, Berlusconi seemed to have felt victory was assured and turned his interest to other areas, above all the housing and industrial development that was his starting point. To be sure, he was not inactive in television – agreements were struck in France, Germany and Yugoslavia, and he managed to seriously hamper the rebirth of EURO-TV as Odeon by tempting away several broadcasters into Italia 7 – but the hands-on control for which Berlusconi had gained fame and loathing was missing.

Left on his own, Baudo (whose presence and power was resented by many of the other Fininvest stars) was unable to hold audience with his own

continued on p70▶

New co-productions from RAI: 'Victory' (below), co-produced with Beta Films and RTSI and (right) 'Rendez-Vous in Trieste', a RAI production with Taurus Film

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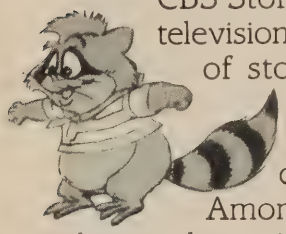

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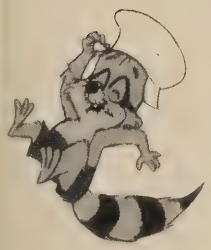

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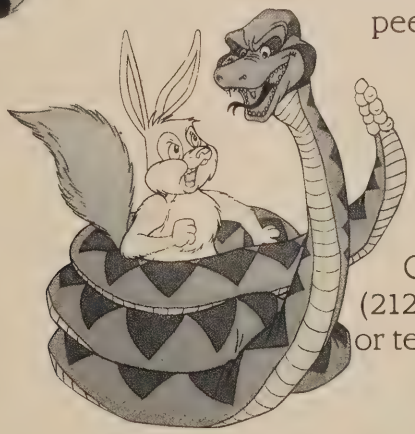

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Producers: Elio and Francesco Scardamaglia

FIRST TIME EVER ON TV JESUS CHRIST AS A CHILD

CREDITS NOT CONTRACTUAL

RETEITALIA
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RAI is winning out

▶continued from p66

programme or generate interest in the others. His primary creation, *La Giostra,* bombed terribly, even though he reportedly had an unlimited budget. Even Carra produced disappointing results in terms of audience. The only programmes in the Berlusconi stable that recorded consistent success were *Dallas* and the never-ending quiz shows hosted by Mike Bongiorno.

In early February, the alarm bells finally got too loud to be ignored, and Berlusconi decided to re-take direct control. Within a week, a struggling variety show *(Evviva)* was dropped after its second poor rating and was replaced by a feature film; *Dynasty* and *The Colbys* were moved to Tuesday nights, immediately following *Dallas:* and all news and information programming was shifted over to Rete 4. Shortly thereafter, Berlusconi accepted Baudo's request for a one-year sabbatical, to "meditate, rest and reflect."

To Berlusconi's credit, these quick-witted tactical moves have produced immediate results. During the third week of March, despite the live soccer matches aired on RAI (live broadcasts are still off-limits to the private stations) Canale 5 managed to achieve a 24 share, compared to RAI-1's 20.

Berlusconi seems more than happy to be back on the throne. "There is nothing that relaxes me more than to pass the evenings and even the nights studying new programmes and putting together new programming schedules," said Berlusconi. "All it took was a little retouching to get our networks flying again."

However, it seems that the coming season will not be a remake of the escalating battle of past years. Perhaps most importantly, Berlusconi seems less cocky and RAI seems less frightened. Faced with the inevitability of a new law regulating Italian television, Berlusconi and RAI Director General Biagio Agnes have met in what seems to be a sincere attempt to find a "pax televisiva." Both Berlusconi and RAI seem determined to cut back on the live audience variety extravaganzas that have been a mainstay of Italian television. Production costs have gone out of sight (more than one billion lire per evening) and the viewing public seems worn out simply by the volume of dancers and glitter. Said Berlusconi, "Programming costs are now prohibitive and risk damaging everyone."

There have even been suggestions that Berlusconi and Agnes talked about agreeing not to compete head on, ie, with similar programmes in the same time slot.

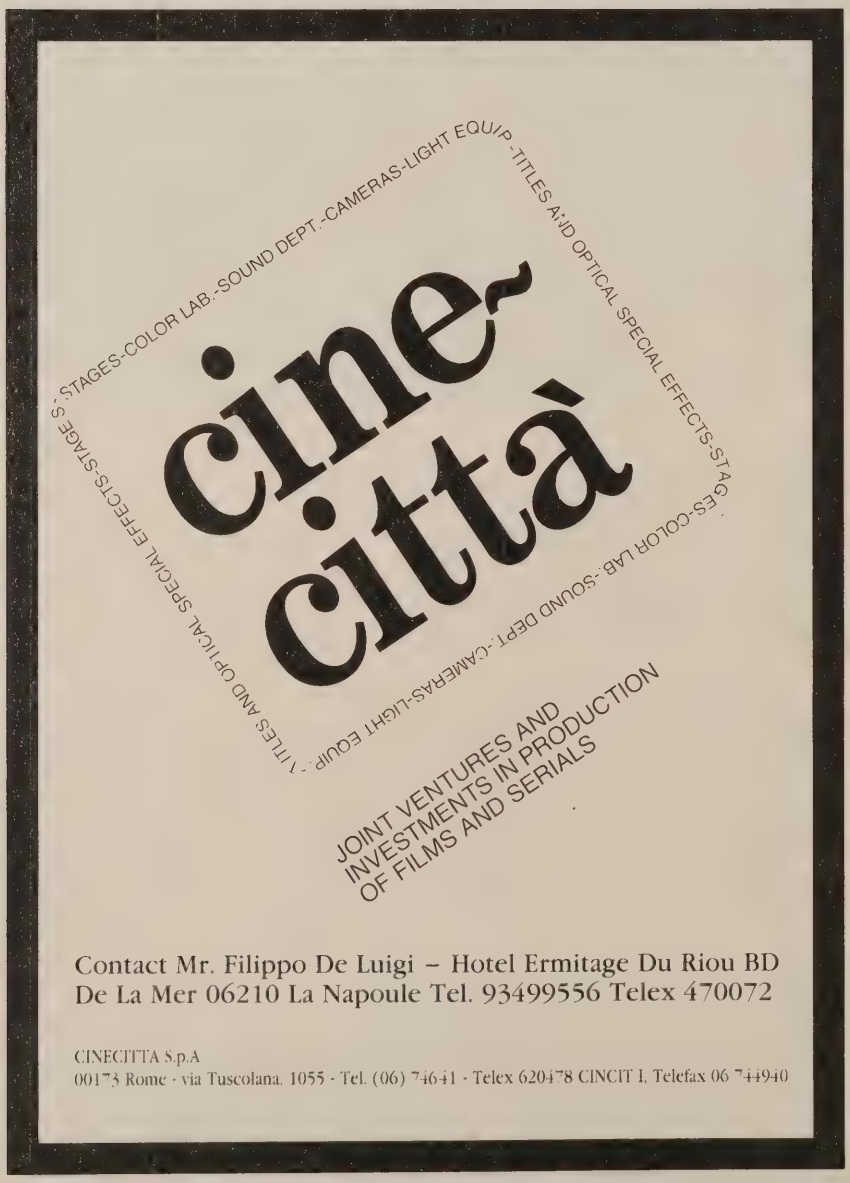
So much for what the two superpowers may not do, but what are they likely to put forward in the coming season?

RAI's ideas seem to be more well-formed. "The new season will be more respectful of the obligations of a public service network," says RAI-1 Director Giuseppe Rossini.

"Regarding the variety shows," continues Rossini, "we will reduce the number of shows and concentrate on our Saturday night standard. In addition, we will be developing a prime time quiz show, and hope that it will not be aired in direct competition with a non-RAI show."

In the area of fiction, Rossini indicated that RAI would continue to produce high quality, made-for-television works as in the past *(La Piovra IV* among others). "However," said Rossini, "there is a major change. We have made important strides in selling our production and ability on the international market. For example,

continued on p72▶



The
eyes
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us

RAI is winning out

▶continued from p70

ABC and Disney Production have offered co-production deals, and Beta (West Germany) will be collaborating on *Piovra TV*. In fact, we are nearing the point where we are at cost zero."

"We know," he continued, "with the money we save on the variety stars and production, maybe we'll be able to do more musical events like the Madonna concert last year."

On the private side of the fence, Berlusconi seems likely to air feature films during prime time on Canale 5, with the exception of *Dallas* on Tuesdays and Mike Bongiorno's quiz on Thursday. The big question mark is still Friday evening. "There are three possibilities," says Roberto Giovalli, director of scheduling, "a show, possibly with Johnny Dorelli, a film, or the return of *Dynasty*."

On Italia Uno, the Fininvest network that suffered the least in the past year, the young-audience orientation is likely to continue, with ex-DJ Jerry Scotti as top presenter.

Big changes are slated for Rete 4, however. The ex-Mondadori network has struggled in its "romantic" orientation, and Berlusconi has decided to completely change the look of the network. "It will be a station which is very open to news and information, a sort of reflection of real life," says Berlusconi. The attempt is to return Rete 4 to its "serious" or "upscale" orientation of Mondadori days [Ed. note – highbrow television proved to be a dismal failure for Rete 4 under Mondadori.]

"I will be working on Rete 4 personally," continues Berlusconi, "with the help of a committee headed by Maurizio Costanzo." Berlusconi's choice is significant because there have been rumours that Costanzo, bounced out of RAI in 1982 when he was identified as being part of the Masonic Lodge P2 scandal that rocked the Italian government, might have been set to return to the state network.

Rete 4 seems not to be only network trying to stake a claim to the "intellectual" audience. The newly formed Odeon TV has also announced that it will direct itself to this segment. To that end, Odeon has announced production of two entertainment-talk shows, and also a film series that will be shown with only minimal commercial breaks. However, the rest of Odeon's programming acquisitions seem aimed at a very broad audience and it is difficult to see how American telefilms and sitcoms will hit the intellectual set.

The idea of limiting commercial breaks seems to have growing appeal. Telemontecarlo has announced that it will air Formula One racing without breaks this season, and the newly formed Rete Mia also has plans for spot-less films.

With the demise of the variety super stars; RAI actually making money on its productions; Berlusconi trying to produce at least some "intellectual" televsion; and broadcasters all over the dial voluntarily reducing commercial clutter, Italian television may be all but unrecognizable in the coming season. Government approval of a new, unified television law would complete the picture, but that may be too much to hope for. ■

The expansion of the RAI...

SIX YEARS after paying Telemontecarlo £5 billion to buy 10 per cent of TV1, the company's Italian broadcasting arm, the RAI Administration Council has voted unanimously to exercise its option, and join Rede Globo Europa in control.

When RAI purchased the option in 1982 it was a move calculated to keep Berlusconi out of Telemontercarlo, for the 10 percent option carried with it a right to veto the entrance of other partners. The current move to exercise the option (which would have expired on 25 March) also smacks of exclusionist politics, as the Fiat-controlled publishing holding company Rizzoli-Corsera has a 50 per cent option which it must decide whether to exercise by October 1988.

At the Administrative Council session, RAI President Enrico Manca denied that the move was directed at any particular organisation. "The Council has simply decided that RAI should take advantage of an opportunity to further expand its international involvement in the world of broadcasting," said Manca.

The question of veto rights may prove to be a thorny one, as Fiat's option is not with TVI but with parent company Rede Globo. In addition, Fiat is arguing that since the RAI-Telemontecarlo accord was signed before Rede Globo bought into the network, the veto right no longer holds.

Further complicating the picture, is the fact that Hachette, the French publishing company with a strong interest in television, is a part owner of Rizzoli-Corsera and is likely to push Fiat towards acquisition of part of Telemontecarlo. Hachette has already tried once to strike a deal with Rede Globo – for control of TF1 when it was put up for sale by Jack Chirac. ■

...the launch of Rete Mia...

IN ITALY, where television stations seem to come up overnight, the first day of spring has seen the creation of a new network, Rete Mia. Taking its name from its flagship station which broadcasts in Friuli and Veneto, Rete Mia is visible on local stations in 12 of Italy's 19 regions.

The stations which have been acquired by Rete Mia are Top 43 (Lombardia); Canale 70 (Milan); Canale 60 (Milan); Canale 64 (Como); Canale 37 (Brescia and Lake Garda); Teletril (Arma da Taggai in Ligurai); Teleregione sul Levante (Leguria); Elefante CTV (Emilia Romagnia and Toscana); Nuova Autovox (Lazio); Retezzurra (Campania); Calabria Nord Canale 1 -(Calabria); Canale 1 (Puglia); Rete Mia (Friuli and Veneto).

The Rete Mia network is controlled by Giorgio Mendella, familiar to Rete Mia local viewers as the host of Primomercato, a television direct sales programme which has been running for some eight years.

The network will transmit 24 hours day, with a programming day comprising sports, films, a financial news show and, of course, lots of direct sales. ■

...and the reach of Rete Capri

COSTANTINO Federico's Rete Capri is also showing signs of turning into a network with national reach. The island-based network, which is already strong throughout the south of Italy, has established transmitters in Toscana, Luguria, Romagna and Lombardia. In addition, Federico has signed an agreement with Rete A, and has even hinted at the possibility of programming exchanges with Odeon.

'Rete Capri will be a network aimed primarily at a male audience," said Federico, "and the idea is to associate ourselves with other networks which are strong in female-oriented programming." ■

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RTVV ahead of the pack

Valencian TV will be the fourth regional channel in Spain. Jeorge Wolodarsky and José Maria Villagrassa report on its progress

ONE of the main results of the founding and growth of Spain's three autonomous channels has been a recovery of the linguistic and cultural heritage of the three areas – Catalonia (TV-3), the Basque country (ETB) and Galacia (TVG). Apart from ETB, which has a Spanish-language channel as well as Basque, all broadcasting is done in the local dialect.

The first of the autonomous channels were created in 1983 – ETB in January and TV-3 in September – and fell within the framework of the Third Channel Law. The regional parties governing Valencia, Madrid and Andalucia also drew up plans for regional channels, but these were prevented from being put into effect until the elections of 1987 gave the Socialist party (PSOE) an absolute majority, and it was decided to unblock the plans.

The Andalucian channel hopes to start broadcasting at the end of 1989. For 1988, a budget of P4,360 million (US$39 million) has been allocated. P2,300 million (US$20.7 million) will go towards the installation of the network; P1,500 million (US$13.5 million) will be for original programme productions and P400 million (US$3.6 million) for administration.

The channel will be called Channel South and it hopes to reach 50 per cent domestic production within three years.

The Madrid station has a budget of P4,000 million (US$36 million), but the infrastructure still has to be decided upon.

Compared to these two projects, Valencia is way ahead, with all the elements already in place necessary for it to become the fourth regional channel. Along the way, it has had to contend with the initial opposition of the Spanish president Felipe Gonzalez, as well as impediments from the former RTVE president Jose Maria Calvino.

The formal birth of Valencian TV took place on 4 July 1984, when the Valencian Radiotelevision Public Entity (RTVV) law was passed. In November 1986, two-part budgets were approved for 1987 and 1988 designating P4,400 million (US$39.6 million) for the construction of a Centre of Production and Programmes and its technical equipment, which will be ready to broadcast in the autumn. The project has been the responsibility of the Management Department of Media of the local government. During March 1988, the Administration Council was elected and in all probability the new director will be Amadeu Fabregat, at present director of the regional centre of state channel TVE in Valencia.

For this year, RTVV has a budget of P2000 million (US$18 million), which is allocated to technical equipment, P749 million (US$6.7 million) for the improvement of the technical network, P281 million (US$2.5 million) for the RTVV constitution and P1,480 million (US$13 million) for the station. One of the aspects which differentiate RTVV from the other automous channels is that of the ownership of the technical network. The other stations have

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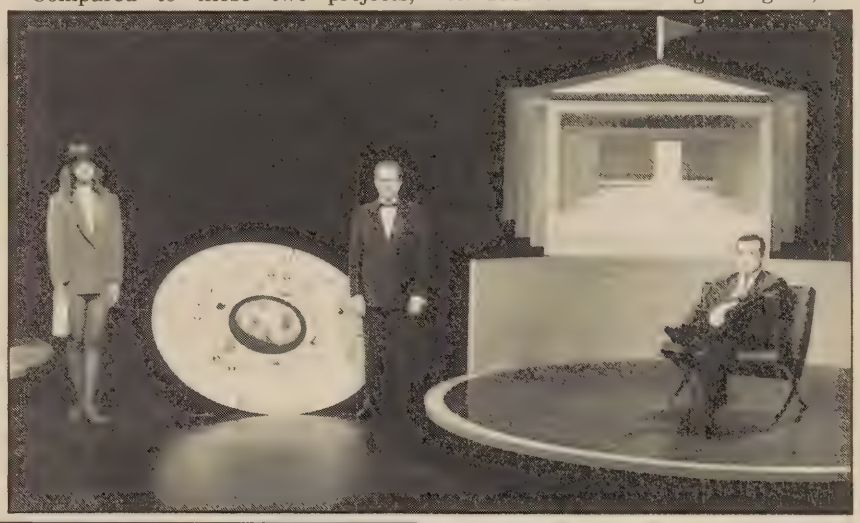


Local dialect production from TV-3: 'Tres i L'Astroleg'

TVG branching out

THE youngest of the three automous channels currently up and running, Galacian TV (TVG), has begun production of its first series. Called *The Galacian*, it is being co-produced with ICAIC, the Cuban Institute of Cinematographic Art and Industry. It will consist of three 55 minute episodes and the total budget will be P500 million (US$4.5 million).

The series, which will also have a film version, is based on a novel by Miguel Barnet, a well-known Cuban author of Spanish descendancy. It follows the fortunes of a Galician who leaves Spain for Cuba at the beginning of the century. He returns to Spain at the time of the Civil War, is interned in a concentration camp and then returns to Cuba where he takes part in the Castro Revolution.

The series was written by one of the most well-known Spanish directors Mario Camus, and the cast is a long list of top Spanish and Cuban acting talent.

TVG started its first broadcasts in July 1985, and in three years, has earned itself a strong reputation as a public television station. Its broadcasts cover 77 per cent of the Galacian territory whose population numbers 3 million. The average daily viewing audience measures 21.5 per cent.

At present, TVG produces 70 per cent of its own programmes for its 80-hour week. It has a workforce of 224 permanent staff and 119 part-time contributors, and a 1988 budget of P4,000 million (US$39 million), coming from advertising revenue and local government subsidies.

TVG has made many contacts with foreign TV stations (principally in Latin America where there are large immigrant Galacian populations) in order to exchange programmes. Deals already done include Argentina, Venezuela, Cuba and Brazil, and negotations are currently underway with Mexico. ■

TVE's co-production urge

More activity in the Hispanic US is just one of TVE's aims

ONE OF the most ambitious projects of TVE is currently in production is a six part production *Amores Difíciles* (Troubled Love Stories). It's based on original material written by the Columbian, Gabriel García Márquez. The series is co-produced with International Network Group and has the backing of the Fundación de Nuevo Cine Latinoamericano (New Latin American Cinema Foundation).

The episodes (90 minutes each) have been directed by leading professionals from Spain and Latin America: Ruy Guerra, from Brazil, the Columbian, Lisandro Luque, Tomás Gutierrez Alea from Cuba, the Venezuelan, Olegario Barrera, the Mexican director Jaime Humberto Hermosillo and the Spaniard Jaime Chavarri.

Amores difíciles' budget tops 600 million(US$ 5.4 million) and was officially presented at the Monte Carlo Festival. There was a showing of the first episode *La Fàbula de la Bella Palomera,* (The Fable of the Beautiful), directed by Ruy Guerra and shot on location in Brazil. The period atmosphere and recreation of García Marquez's world, so well interpreted by the Brazilian director, made the author comment "it's the first time that I have seen on the screen a perfect equivalent of my literature." Garcia Marquez attempted in his work as scriptwriter to create a visual rhythm, different from the literary, in this production. In every one of the episodes it is possible to breathe his particular imaginery world that made him so successful world-wide and gave him the Nobel Prize. The episode directed by Tomas Gutierrez Alea, *Cartas del parque,* Letters from the Park, for example, was extracted from his acclaimed *Amor en los tiempos del cólera.*

The new top brass at RTVE have aims to open up the US territory. Recently, during a visit to the US. Antonio Pozueco, external production boss, initiated contacts with the "majórs" to arrange co-productions with TVE. There is an agreement with Metro Goldwyn Mayer to produce a 12 episode series, 13 hours long, called *Doce en el patíbulo* (The Dirty Dozen) based on the well known film. In the same agreement there is a provision for future projects on a regular basis. MGM has taken on the US and Canadian distribution of *Amores difíciles.*

Michael Mann, producer of *Miami Vice,* has put forward a co-production project and Lorimar is negotiating the acquisition of Spanish feature films for American distribution.

Another ambitious project, for which TVE is looking for partners, is *Sandino,* a biography of the Nicaraguan revolutionary leader, directed and produced by Miguel Littín. In looking for main American actors for the part it has made contacts with Richard Gere, Anthony Perkins, James Caan, Ed Asner, Eli Wallach, and Katherine Ross, Julie Christie and Jacqueline Bisset to play the main female character.

TVE is also involved in other productions like *La Armada Invincible,* three 50 minute episodes directed by Alan Ereira, a historical docudrama about the Spanish Armada, in co-production with the BBC; and *Healthy Cities,* a pan-European co-production based on an idea from the International Health Organisation to improve sanitary conditions in the cities. Barcelona will be the Spanish city featured.

There are a number of projects being done with Italy and France. TVE is participating in the series *La Ballena Blanca* (The White Whale) with Retteitalia, 4 one and a half hour episodes directed by José María Sanchez about the life of Ernest Hemingway. Also with RAI 2 in *Raribaldi,* a finished production with a cast including Franco Nero, Angelo Molina, Hector Alterio and Laura Morente. With RAI it has co-produced Piovra 3. TVE has contributed to a science-fiction series with Telecip called *El Gran Secreto* (The Big Secret), 6 × 55 mins episodes, based on a novel by R. Barjavel. *Capitàn Cook* is another adventure series produced with the French company Revcom, looking at the life of the famous British sailor.

In the field of art videos TVE has had participation in the international production *Time Code* produced by companies in France, West Germany, Holland, United Kingdom, Belgium, US and Canada. The Spanish contribution is called *Golpe de Látigo* (Whip lash), directed by Xavier Fernández Villaverde. ■

RTVV ahead

►continued from p75

installed their own parallel network to that of TVE to avoid conflicts. But the Valencian government has drawn up an agreement to subscribe to the mutual use and improvement of the existing RTVE network, through which it is guaranteed a reach of 85 per cent of the population. October 9, a local holiday, had been chosen as the day to make the first experimental broadcasts. Given the present rate of progress, regular transmissions should start around March 1989.

The Valencian region has around 4 million inhabitants, which doubles during the summer with the influx of tourists. This fact is being taken into consideration in the planning of the channel. Of the total 70 hours of programming a week, 42 hours will be produced in the centre itself (ie documentaries, game-shows, serials and advertising for consumers), local companies will produce nine hours and the 19 remaining will be bought in from abroad or from other Spanish channels.

RTVV will have to face competition from the two RVTE channels and the broadcasts of TV-3 which reach its territory. Surveys conducted in Catelonia state that in the Valencian region about 800,000 viewers watch TV-3 for at least half an hour each day. A recent survey showed that between 50 and 60 per cent of Valencians thought that the principal language on TV should be Valencian, while 40 per cent thought the language should be Spanish.

The imminent opening up of the television market in Valencia is being greeted with a mixture of optimism and suspicion. One of the principal intentions of the RTVV project is to boost local industry. Private companies will have to take the responsibility for those programmes with more financial risk and less possibility of success (eg serials and documentaries.) Co-production money will have to be found on the international market as it will be impossible for TVV to shoulder 100 per cent of production costs.

Some of this money may be found from companies visiting Mercafilm, Valencia's own film and TV market which is now in its fourth year. Taking place in October, last year it attracted executives from RAI, Antenne 2, TVS, the Arts and Entertainment Network, RTP Portugal, NHK, MTV Hungary and JRT Yugoslavia amongst others.

Jose-Luis Forteza, director of Mercafilm, said the market was representative of the explosion of audiovisual activity currently taking place. ■

The doctors' DTR

Daniele Doglio reports on the magic black box developed by the BBC that is just what the doctor ordered.

"TEN DAYS after the official announcement (i.e. February 3, 1988) over 1,000 DTRs had already been sold. If it continues like that our optimistic forecasts will be outnumbered." This is the jubilant statement that Lawrence Greetham, chairman of British Medical Television made to *TV World* in April.

For those unfamiliar with the technical jargon, DTR stands for Direct Television Receiver, the magic black box unit developed by the BBC which consists of a standard video recorder incorporating a controller with a built-in BBC Datacast receiver that decodes an incoming scrambled transmission and activates the video recorder, switching it on to record the programme and finally rewinding the tape for viewing at any time until further transmission.

This service, conceived by British Direct Television and handled by its subsidiary British Medical Television, is a British first in both television technology and in education, and will ultimately be used to provide teaching and information throughout the professions and trades in fields other than medicine.

British Medical Television is producing a daily one-hour service, containing a 15 minute broadcast of daily medical news, followed by a 45 minute segment on medical studies which will be updated every week. The news service will be supported by inputs from over 400 television news crews throughout the world (the World TV News Network), commissioned to cover international medical news as it happens. UK news will be covered by dedicated BMTV crews with capability to record clinical, surgical, technological and political news.

The scrambled programme will be transmitted after midnight using BBC 2 transmitters to VCRs in doctors' practices all over the country, which will be activated by a signal transmitted on Datacast. BMTV will charge doctors and hospitals £40 (US$72) a year for a decoder to attach to their existing VCRs, or £70 (US$126) a year for a combined decoder and VCR.

"However," says Greetham, "our main source of income will be advertising, which will be charged at an average of £4,000 per minute." Each programme will carry up to eight minutes of adverts and so respect the rules set for the ITV companies by the Independent Broadcasting Authority. The BBC, which had to obtain the Home Office consent to carry on with this two year experiment of closed-user-group television, will be paid a standing charge for the use of the airtime, plus a fee based on the number of subscribers. BBC Director General Michael Checkland expects the Corporation to earn £1 million (US $555,000) over the first two years of operation, and sees applications of this same venture in many other areas such as finance, property and the legal field, where a specific group of professionals have to have access to frequent and rapid updates of information.

BDTV which began in 1983 with only three people and a turnover of £80,000, prioneered in the UK the production and distribution of videocassettes featuring medical programmes specifically for professional audiences. "Video cassettes," adds Greetham, "will continue to be a vital part of our business, but they will be subject to change in both role and content. They will be our sale-tool for at least another year or so, and they will be weekly digests or our broadcasting output."

Plans to expand

British Direct Television has grand plans. It does not intend to remain confined to the UK, and is already trying its hand at the European market. "By spring next year, we shall be on two different satellite channels with two diverse programmes beaming all over Europe," says Greetham, "one programme very much like the one we are preparing for the BBC relays, will go on Superchannel. Another programme, much more biased towards education, and directly funded by EEC sources, will go on Olympus, the European Direct to home satellite that should be in orbit by early next year. Our future aim is to be able to provide the base for normalising post graduate medical education in Europe."

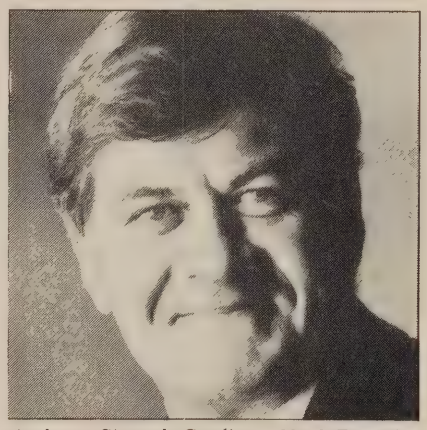
With an impressive record of profitability in its five years life BDTV is modest. It seems to have discovered the right road that may lead to the estabishment in Europe of effective and profitable specialised TV channels. ■

Celestial newcomer lands at MIP

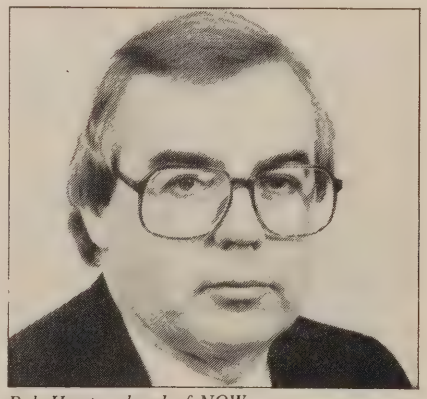
A major new force is moving into international activity. BSB, the UK DBS franchise holder, is starting to acquire product for its launch next year. Alison Homewood reports on the current status of the venture

A GOOD pre-MIP game is to guess which buyers are going to be the ones to set the aisles buzzing. This year, it could well be the men from BSB, who for the first time since the UK DBS satellite franchise was awarded, are attending in a buying capacity. They have both money and lots of virgin airtime.

BSB will be operating four services on three channels. These are NOW, offering news, lifestyle, sports and events; Galaxy, featuring general entertainment – soaps, mini-series and TV movies; Zig-Zag, for children and people at home, and Screen, a film service which will share the Zig-Zag channel. The first three will be advertising-supported and free, while Screen is available for a subscription of around £10 a month (US$18.5).



Anthony Simonds-Gooding, Chief Executive



Bob Hunter, head of NOW

Andy Birchall, head of Screen

"Great event"

The launch of DBS – due in late 1989 – is set to be "the greatest event in UK television since the launch of ITV," according to Andy Birchall, head of Screen. Certainly, it's the most costly. The project is financed to the tune of £222.5 million (US$400.5 million) until the satellite is up and running, at which point, another £400 million will have to be raised. The licence to operate has been granted to them by the UK government for 15 years, and the business plan optimistically predicts revenue of £335 million (US$619 million) after eight years; £259 million (US$479 million) from advertising and the rest from subscriptions to Screen.

If this all sounds like telephone numbers, the BSB is assuring everyone that everything is based on sound market research. The original projections have been related to the growth of VCRs in the UK, where 50 per cent of homes now have a machine. Eleven million are owned outright and these households spend £390 million (US$21.5 million) a year renting cassettes. As BSB points out, when the VCR first arrived, it cost around £700 (US$1,295), whereas receiving dishes of an impressively small – 30cms – size will go on sale for £200 (US$370).

The figures for existing cable and pay-TV were also referred to. Twenty one per cent of homes passed by cable pay £16.79 a month for additional services, while viewers to Canal Plus pay £40 deposit and then £14 per month for the predominantly film-based channel. In comparison to the US situation where DBS has never taken off, there is one big advantage – the UK has a highly developed retail sector, with four big national chains and over 3,500 rental outlets alone. There is nothing like that in the US.

Reliability record

Three hundred million dollars will be spent on the satellite itself; the chosen model is Hughes Aircraft's cylindrical HS 376, selected for its reliability. There have been 30 of these built, 28 launched and a 100 per cent success rate. Birchall points out that Hughes is demonstrating such faith in the project that it is deferring US$100 million until the second round finance has been raised. What's more, the price includes delivery in orbit, ie if the satellite fails to launch successfully, the money will be refunded. The model was chosen well before the fiasco with West Germany's TV-Sat, when the wings that absorb the solar rays refused to open, but knowing the cylinder shape of HS 376 must help the BSB executives sleep better at night.

The rocket which will launch the precious cargo is the McDonnell Douglas Delta, again chosen for its previous record. In 10 years, there have been 47 launches, of which one failed. The first satellite (there will be two) is scheduled to go up on August 15 1989.

Although the signal is powerful enough for the footprint to penetrate much of Europe and Scandinavia, no-one outside the UK – bar those interested enough to come across and buy a decoder – will be able to watch the show, as the signal on all four services will be encrypted. This is to avoid the labyrinthine rights problems that would have been caused had Europe also been able to tune in.

The standard used will be the digital D2-Mac. "This will give us a better

continued on p80►

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You won't need the extraordinary all-round vision of the duck to see the dazzling range of programmes on show from BBC Enterprises at MIP.

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BBC ENTERPRISES

Stand 17.04 – 19.01 at MIP

Celestial newcomer

►continued from p78

transmission through the air than Pal," explained Birchall, "as well as allowing us to introduce high-definition at a later date, if and when necessary." There is a strong possibility that the NOW channel will carry pay-per-view events too, as the technology being developed will have that capacity.

Enormous publicity

The excitement amongst the people involved is clear to see – and the competition that will come from the other two channels available on the satellite and which will be awarded to competitors, and the 16 services available on the Astra satellite, due to launch first, are dismissed almost out-of-hand. The marketing budget to promote BSB to the public is enormous; the television spend will make it one of the six biggest advertisers in the UK.

BSB has bought a big building just south of the Thames, and is converting it to include, amongst other things, a 1000 square metre studio, although it will not be producing any of the programmes itself. So where will the programme be coming from?

Well, most of the rest of world's independent producers are already envious of the Channel 4 commissioning system. Now, BSB will give them cause for more jealousy, because 100 per cent of the programming will be open to independents. Of course, it will vary per channel; the NOW channel has put out to tender the lifestyle contract (five hours a day, worth £8 million a year); the sports contract (three hours a day, worth £9 million a year); the youth/music contract (two hours a day, worth £2 million a year) and, following the death of a deal with ITN, the news contract, worth £10 million a year.

The bidding companies are left free to suggest exactly how they will fill this time – they can suggest airing acquired programming, and they can sub-contract other independents to supply programmes – "we are open to new ideas," said Bob Hunter, head of NOW. "What we don't want is to follow the Channel 4 model where we would have to deal with umpteen small companies supplying a half an hour here and there. What we will be doing is offering to the independent sector a sound financial base. No longer will they all have to work not knowing where the next penny is coming from."

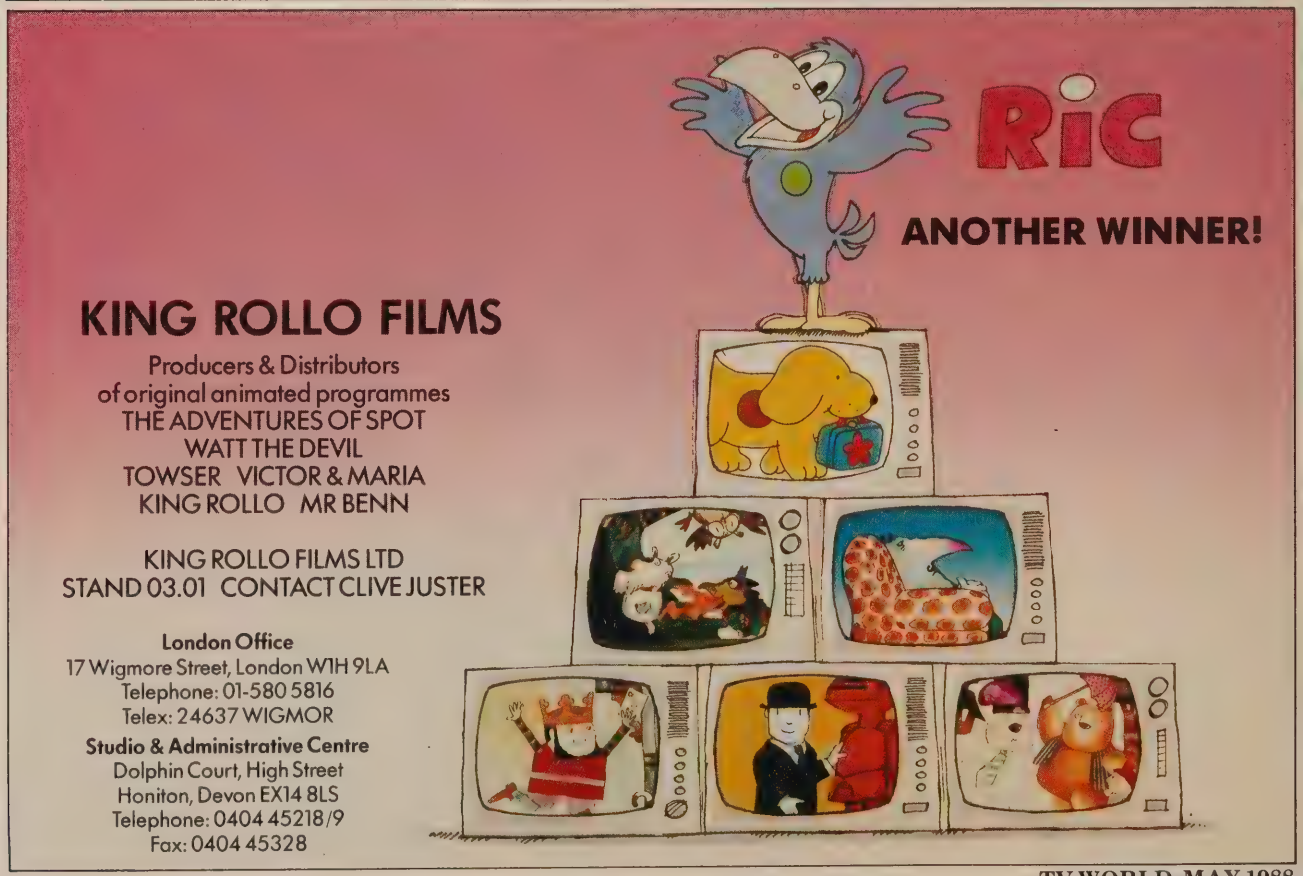
Screen will also help the independent

continued on p82►

BSB.

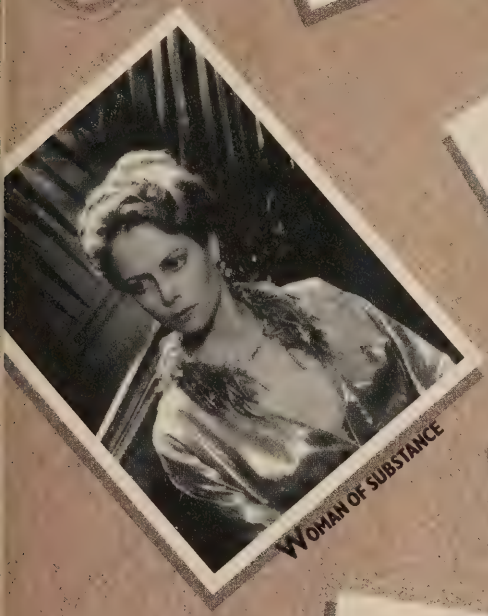
THE ORGANISATION BEHIND BSB

Anglia Television Group plc	£11.5m
Bond Corporation Holdings Limited	£50m
Chargeurs SA	£24m
The Granada Group plc	£35m
Invest International Holdings SA	£5m
London Merchant Securities	£10m
Next plc	£10m
Pearson plc	£30m
Reed International plc	£20m
Trinity International Holdings plc	£2m
Virgin Group plc	£25m



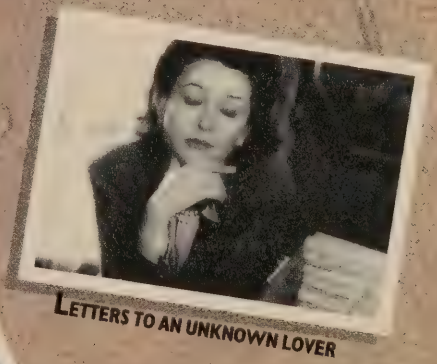
HOLD THE DREAM

TUSITALA


WOMAN OF SUBSTANCE

BOY IN THE BUSH

PRAYING MANTIS


LETTERS TO AN UNKNOWN LOVER

HOTEL DU PARADIS

ILL FARES THE LAND

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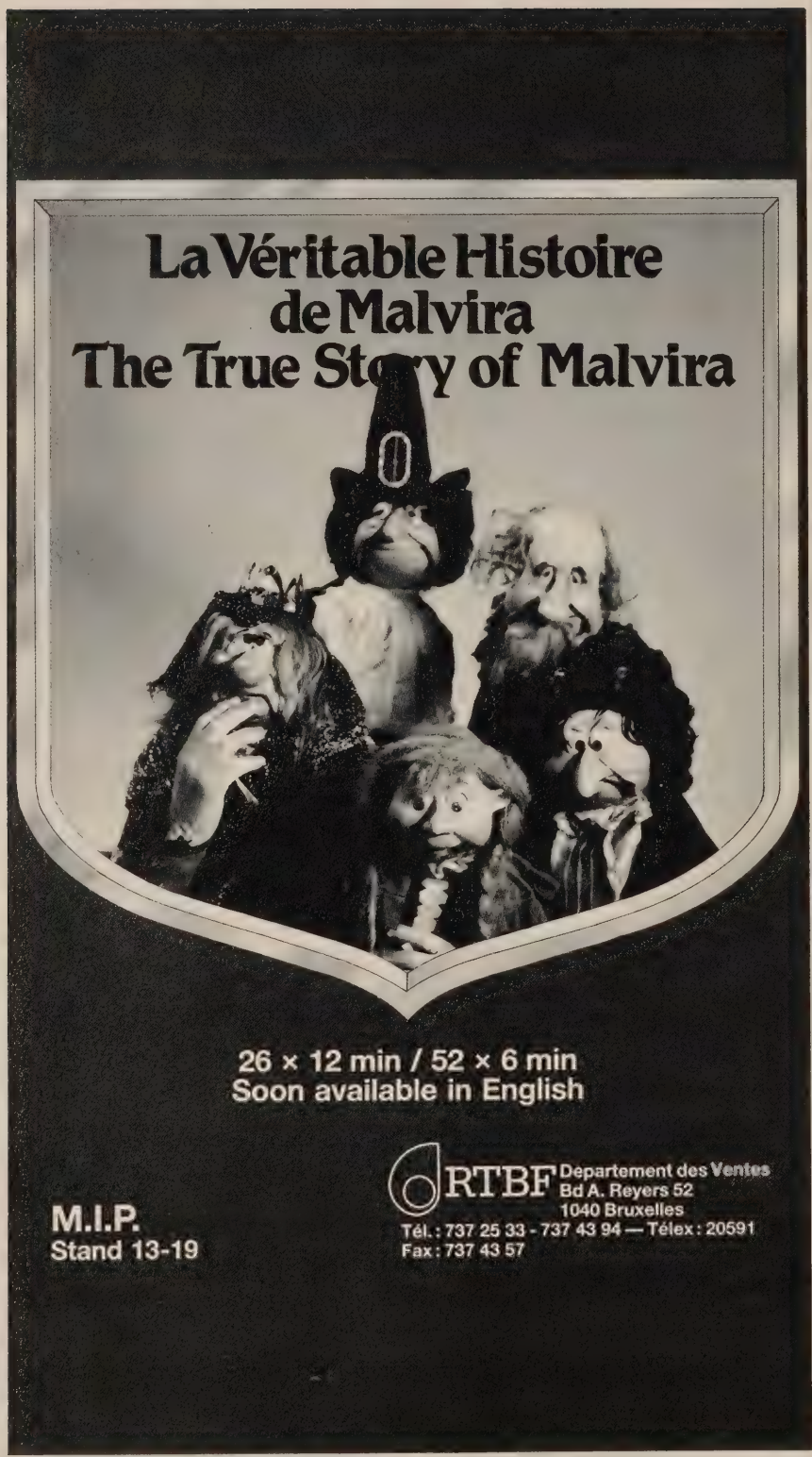


Celestial newcomer

▶continued from p80

film-makers. Of the 400-plus titles required per year, 200-plus will have to be new product. According to Birchall, the budgets for the films can be significantly higher than for Channel 4 type films, but BSB will be not fully fund any projects, preferring to spread the money available around to more companies.

Lots of foreign buys

Despite the marvellous opportunities for UK independents, Birchall does not believe that more than 15 per cent will come from the UK, which means that 85 per cent of the schedule will be bought from foreign suppliers. This will almost certainly be predominantly US product, certainly English-speaking, as the mandate for the channel is to provide "programmes with broad commercial appeal", and for UK viewer, that means anglophone. However, it is also in the mandate to carry a "proper proportion of UK/EEC product", so there should be some potential for foreign language product. BSB will not be following the example of Canal Plus, which schedules late-night hard-core porn movies. "At that point, the light regulatory touch of the IBA might get very heavy," said Birchall.

Gunnar Rugheimer, head of Zig-Zag

The Galaxy and Zig-Zag channels will be looking to acquire around half of their schedule from outside sources. The head of Galaxy should be announced during MIP, although s/he is unlikely to be present. Gunnar Rugheimer is head of Zig-Zag. The total budget for the first year's programming is £100 million (US$185 million), and the BSB executives "will have their cheque book with them at MIP, although whether we'll write any cheques is another matter," Bob Hunter told *TV World*. ■

What's the deal on sponsorship?

For many a public service channel, sponsorship is the permitted form of advertising. Alison Homewood looks at the development of the concept in the UK and Europe

"SPONSORSHIP is an image statement; advertising is an incentive to buy." Zed Zawade, head of advertising sales at MTV Europe, neatly sums up the difference between the two commercial concepts.

Sponsorship is developing at vastly differing rates in the UK, depending on who regulates the transmitting company. The young satellite and cable services, which come under the light ruling hand of the British Cable Authority, are depending very much on sponsorship as an alternative to straight advertising.

One of the most important differences is the amount of exposure which a client is able to get on the satellite channels. All of them offer a package of front and end visual and verbal credits, promotion within the trailers, spot advertising through the programme, and in some cases, product exclusivity on the channel.

Sky Channel, the oldest pan-European service, gets around 10 per cent of its annual revenue from sponsorship; of 140 hours a week, around 25 hours will be sponsored.

"It's often a way in for people who have never advertised before," said Sky's Fiona Waters. "But it does have to be the right programme. For instance we've just done a deal with the Spanish Tourist Board to sponsor golf."

The cost of sponsoring a programme on Sky varies from £36,000 (US$64,800) for 12 half hours of the environmental series *Earthwatch*; to a deal on the Tour of Holland cycling race which includes product exclusivity, for £90,000 (US$162,000). Sponsorship of a weekly pop show would cost around £250,000 a year.

The same price was quoted at MTV Europe, the continent's youngest service, which nevertheless has the distinct advantage of an experienced US parent company. The service only has one sponsorship deal up and running at the moment, but Zawade said that three more have just been signed.

He said that the US link helps a great deal, "because the US – along with the Japanese – understand the concept. For them, it's established practice."

The first deal signed was, not surprisingly, sanctioned by a US company Mars, for its M&M's sweets although Zawade points out the Europe nature of the deal: "It was paid for in Germany, coordinated in Switzerland, and the creative work was done at Ted Bates agency in Paris."

M&M's is sponsoring the European Gig Guide, which gives it hourly exposure around the rundown of concerts. "M&M's is trying to reposition itself on the market as a hip, trendy sweet for young adults," explained Zawade. "Sponsoring the Gig Guide gives it product association."

MTV Europe's target sponsorship revenue is between 10 and 15 per cent of total revenue. Zawade think that the fact they are able to offer sponsorship puts them in a strong position. "It makes us more powerful than the big, hidebound broadcasters. We can offer something different."

Ironically, the big ITV companies can experience the advantage of sponsorship, albeit indirectly, through their joint ownership of Superchannel. Superchannel – which at press time was the butt of a takeover struggle – currently receives around 20 per cent of its annual revenue from sponsorship.

Sponsorship controller John Marchant says that the channel handles the client exposure in a different way to the other two services. "We don't 'billboard', that is, say, 'This programme is brought to you by. . .' We try to be more sophisticated, creating a different image each time for the client, as that is what it's about."

Zed Zawade

Sandra Appleyard

Sandra Appleyard, sponsorship manager at W.H. Smith TV, which owns the Lifestyle and Screensport cable services in the UK, said that they also veer away from the US concept of billboarding.

Lifestyle doesn't have any sponsorship deals running at the moment, although since its relaunch last November, developing them has become a priority. It is actively pursuing ready-made sponsored programmes, that is shows wholly-produced by the sponsor and supplied to the channel.

On Screensport, under a quarter of its programmes are sponsored. A typical deal, according to Appleyard, would be £22,500 (US$37,500) for live coverage of the Le Mans 24-hour rally. An exclusive deal with a sports shoe company for a year for all tennis coverage would cost around £100,000 (US$180,000). Screensport shows around 150-200 hours of tennis a year.

The regulations controlling sponsorship on these new channels are very different to those governing terrestrial TV. There are basically three kinds of sponsorship: underwriting, where the sponsor lends his name to an already produced programme; commissioning, where the sponsor has editorial involvement in the programme or has produced the entire show, offering it free; or product placement, where brand names are shown within the programme.

Chris Quinlan, Controller of Advertising at the British Cable Authority explained that there are four basic rules: the viewer has to know that the show is sponsored; it cannot be used to circumnavigate advertising rules ie. a cigarette firm is not permitted to sponsor; the channel has final control; and there must be no undue emphasis or products mentioned out of context.

He underlines how the whole process involves a good deal of experimentation. "For example, we were quite narrow at the beginning about the labels – originally it had to be a programme 'sponsored by'; now we'll allow 'made by' and 'produced by'. But on the whole, it's a much fairer system for the viewer, because it's upfront. And it's easier to monitor something when there's a rule."

The rules which exist as far as the ITV, BBC and Channel 4 are concerned are much stricter. ITV and Channel 4 come under the auspices of the IBA, which adheres to the sponsorship guidelines in the Broadcasting Act which regulates the BBC. Basically, the

continued on p84▶

What's the deal?

► continued from p83

only sponsorship which is allowed on national television, apart from sports events, is that of live events which have taken place because of the support of the sponsor. However, current rules mean that sponsors are allowed so little exposure for their money – a visual end credit – that they just don't bother.

The Broadcasting Act and the IBA Programme Guidelines are criticised on all sides for being inconsistent and vague. Patricia Hodgson, head of policy and planning at the BBC, is chairing a working party on sponsorship, and presented its initial findings to the Home Office at the beginning of March.

"We want to bring the guidelines up to date, particularly on sponsorship of the arts. The Broadcasting Act was drawn up in 1981, and something as old as that in a moving world needs updating," said Hodgson.

Tim Brady is head of corporate sponsorship at Thames TV, and he admits that his job is "very difficult" in the current climate, and "without changes in the legislation it will continue to be very frustrating."

He is talking currently with a ballet company which is undertaking a tour in 1990-91, for which he would like to find a sponsor. But Thames already got its fingers burnt, when the IBA, which had agreed to a sponsored performance of *The Mikado*, changed its mind at the last minute, on the grounds that the opera was included in English National Opera's repertoire and would have been performed without the support of the sponsor.

"Our point to the IBA," said Brady, "is that rules must be made clearer, and we must be allowed to complete on the same ground. Local radio still comes under IBA ruling for the time being, yet it gets away with all manner of sponsorship deals. There is too much confusion."

Stuart Paterson, controller of advertising at the IBA, agreed that there was an imbalance between the way that radio and TV are regulated. "The sponsorship deals appearing on local radio are an example of the lighter touch with which radio is regulated. The Broadcasting Act is framed in general terms and can be open to interpretation. TV offers vision and is a more potent medium, so more control is necessary,."

Ian Allison, marketing manager at Channel 4 sees the current situation as a vicious circle, where there is not enough sponsorship because there's not enough exposure on offer to the client, yet more exposure is not being offered, because there's not enough would-be sponsors pressing for changes.

Channel 4 currently receives less than on per cent – around £750,000 (US$1.35 million) – of its total income from sponsorship. Most of this is from sports events, although Digital did sponsor a dance series last year. The company is partly handicapped by the fact that it cannot openly seek sponsorship deals, as the ITV companies which sell its airtime would think that money was being drawn away from advertising revenue. If Channel 4 is privatised, sponsorship will become even more important, and no overhaul of the regulations could mean loss of valuable potential revenue.

Like Tim Brady and Patricia Hodgson, Allison thinks that the arts area is very underexploited at the moment. "It is partly because at the moment we can only offer an end credit. But institutions do not look enough at what is available. For example, if a company is already sponsoring a series of plays of concerts, which a televison company could be interested in filming, then ultimately that timeslot could carry the name of the sponsor – marvellous publicity."

He warns however, that sponsorship must be a slowly developing process. "Throw it open to the world and it will spin out of control." He calls it a dangerous, rather unpleasant area. "The more money that is being put in by a sponsor, the more tempted a producer may be to change the editorial content to suit his whim. The more sponsorship develops, the less control we'll have."

One of the problems at the moment is lack of awareness. David Charlton, manager of sponsorship programme at Mobil UK, spends £320,000 (US$576,000) a year on wholly-sponsoring quality like theatre productions. Yet although the US parent company is one of the biggest sponsors of US public TV, with the series *Mobil Masterpiece Theatre*, Charlton did not realise that even under current regulations, a similar arrangement could be possible in the UK.

"I look for quality and value for money. Up till now, I hadn't seen a proposal that interested me. But that sort of deal would," said Charlton. ■

Agencies start to play part

ONE OF the major players in the sponsorship game ought, logically, to be the advertising agencies. Yet it took a good while before the European agencies got in on the act and even now, the broadcasters remain less than wholly convinced that agencies understand the concept.

"It's becoming easier," says Sandra Appleyard, sponsorship manager at WH Smith TV. "Agencies are beginning to see it as a recognised practice, but they still need a great deal of education."

Tim Brady at Thames TV explained that in the first instances, agencies had some difficulty about how they could earn money from doing sponsorship deals for their clients. "Then the worry came that they would miss out on money completely if the client and the broadcaster worked together. So they came up with ways in which they could gain financially pretty smartly."

MTV Europe's Zed Zawade says that some agencies are still very conservative, but that the last two years have seen more getting involved. Sky's Fiona Waters agrees: "Last year J. Walter Thompson initiated the sponsorship of the Ford Ski Report."

Not surprisingly, it is often the European arms of the big US agencies which are the most clued up on the concept. Many of them have wholly-owned subsidiaries handling sponsorship. One of the first agencies to open a sponsorship division in Europe was the UK agency Saatchi and Saatchi, whose Granard Rowland Communications handles sponsorship for Standard Life Assurance and Times Newspapers amongst others.

GR's Alan Capper explained that the agency protects the interest of everyone involved. "The most common problem is controlling the greed of the sponsor. You have to make sure they don't have unrealistic needs. There again, you have to make sure they get exposure that is worth their financial investments."

He says that there needs to be more common sense applied to the current legislation, and warns that if rules aren't changed in such a way as to allow independent companies to seek sponsorship money to help them to produce programmes then "the independents will never reach their 25 per cent quota," refering to the new rules for independent access to the national channels.

"After all," he continued, "sponsorship should be about producing better quality shows, not product placement." ■

Keeping up with Mr Jones . . .

. . . might prove a touch difficult if Central Independent Television's newly launched distribution arm pulls in the business which it plans to. Diana Hill reports

THE CHAMPAGNE will be flowing from the Central stand at this year's MIP. Not only has the international division had its best year to date (1987), with international sales rising by 88 per cent to a record £22 million, (US$ 37.6m) extra power will now be punched into the sales arm with the launch of CTE – Central Television Enterprises. A new corporate identity and increased sales team are part of the new company package that is a wholly owned subsidary of Central Television Plc.

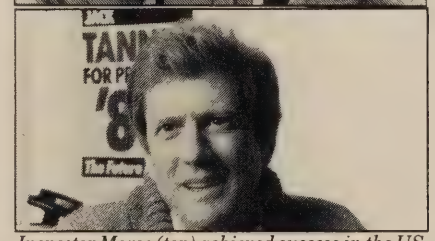
New strategies

Philip Jones, previously Director of International Sales and Marketing, has now been promoted to Managing Director and positively bubbles over with enthusiasm when he speaks about the new strategies that have been developed. The new look company plans to increase the stable of external producers for which it provides a selling and marketing service. Says Jones; "We want to offer producers a lot more than the usual standard version of selling, we'll put a lot more groundwork in, get a good structure together and get decent publicity via our relevant department – then go out and do the selling. And more than this even, it will be an honest form of distribution. Look, we'll say, we've shown this to so and so and can't find anyone interested, they can then take the product back."

Amongst those CTE already represents are Edge Cliff Films, Bedford Productions and Zenith. It is keen to increase its catalogue of programming. Jones believes producers are becoming "business wise" in the international arena, but CTE "would like to maximise on what they already know." The Korda Library has also proved a good investment and similar catalogues are being sought.

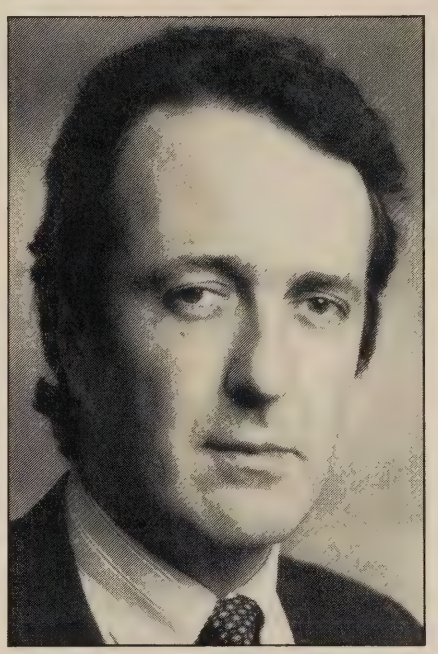
CTE has been developed as part of the streamlining process set up by the parent company, which, under the auspiscious directives of Leslie Hill is determined that commercial pressures should be felt in all areas of the company. (See *TV World*, February 1988) Separate profit centres are being created, the first being CTE, which will hopefully result in increased efficiency and boosted incomes. Jones praises Leslie Hill for his achievements so far: "Credit to him, he's achieved a hell of a lot and has created a super atmosphere – he did have a wonderful base from which to spring from of course – created by Bob Phillis."

Jones obviously feels that UK TV companies are having to think very hard, about the future. The governments White Paper due out this summer will, he believe, instigate big changes in scheduling patterns to counteract the increasing competition from satellite, cable and the potential development of the proposed fifth channel. "When the birds start to fly and cables creak, the advertising base (that the ITV companies monopolise) will be eroded. It will however, be an evolutionary process rather than a revolutionary one."



Inspector Morse (top) achieved success in the US – will Jack Tanner (below) do the same?

The WIN consortium is a further development that Jones thinks will keep Central Television "one step ahead of the game." An international triple venture with Larry Gershman Entertainment (US) and Revcom (France), World International Network aims to raise in advance the big finance that is required to fund expensive production (eg drama) while concurrently ensuring that member broadcasters have access to these and other quality productions at a reasonable price. Larry Gershman, originator of the idea and Chief Executive for the consortium will be looking at projects that can be targetted towards US users and networks, says Jones, "it really hinges on Larry's ability to place things in the US." Broadcasting organisations in more than 25 countries have already joined WIN and include TV Globo, Brazil, Global TV in Canada, Australia's Seven Network and RAI in Italy. All pay an agreed (although undisclosed!) membership fee that will give them access to the buying pool. "WIN is essentially an enabling device" explains Jones. "It's a great idea, and not exclusive. Central for example, does not have to buy from the pool."



Philip Jones: New MD at the new CTE

Central Television has done well in the US market so far. Successes with *Kennedy, The Bretts* and *Inspector Morse* has meant a reasonable penetration of an ostensibly domestic market but as Jones reiterates; "We haven't done badly, but not as well as we could do – it's a huge market and we could better." And to this end he would like to see a US distribution company set up by Central in order to really crack the US territories. "In fact, I would like to see Central offices all over the world, but to sustain those sort of overheads you've got to have the volume of programming. Where you get that sort of volume of product remains to be seen." This product could, of course, be found from producers on the open market: "We want to convince producers and production companies that we can give them a good deal." ■

The real thing

Recent reorganisation at the Coca-Cola-owned Columbia resulting in a shift across the Atlantic of the international sales base. Sean Deeney interviews the London-based president, whose new job doesn't leave him much time for thumb-twiddling

NICK Bingham's job as president of Columbia Television International is getting bigger every day. Columbia is unique amongst the US majors in basing its top man in international TV sales across the pond in London.

He joined the company three years ago to head up Europe, Africa and Middle East operations for Columbia, but as of January 20 this year, he has been responsible for the rest of the world as well, excluding America. In the rapidly growing market of international television sales, it is cold comfort that his boss in the US, Arnold Messer, includes American and video cassette sales in his own brief.

The rationalisation programme handed down from parent company Coca-Cola, has produced an amalgamation of its various entertainment holdings, in particular, the consolidation of the television businesses of Columbia and TriStar Television, with some corporate musical chairs to match. The resulting coporation has become Columbia Pictures Entertainment Incorporated, with 51 percent floated off by Coca-Cola to free up capital whilst retaining effective control. "All these kinds of things are disruptive personally, in terms of people's lives," says Bingham, 'but no, it hasn't disrupted the business at all. In fact it is going from strength to strength."

Bingham feels that the move has meant benefits from his own point of view as head of International: "Whereas before we tended to be seen as a small distribution arm of US domestic, and relatively speaking insignificant, now we are a profit centre in our own right with more control over our destiny." Unlike most of his competitors, says Bingham, he now has a direct link through Arnold Messer who oversees all television operations, to the US production base. "Hopefully, we will begin to get more influence on what is produced, making the product more international – which is really our dream."

Increasing impact

He is reluctant to talk figures for sales, choosing instead to use an example to illustrate the relative importance of international versus domestic. Given that a network commissioning 22 episodes will put up about 75 per cent of the total production costs of anywhere up to US$ 1 million per hour, and given that the independent syndication market is generally open for year after the run, international "is beginning to reach the stage," says Bingham, "where it can fill that gap, which is another reason why we can increasingly make our impact on domestic production. Of course, sales don't always work like that, but it is an order of scale."

The leverage of the international division has grown substantially over the last few years, with part of the success ascribed to careful planning in the exploitation of each exhibition window. Bingham's previous incarnation as a director of Thorn EMI Screen Entertainment leads him to draw a parallel: "Exploitation is like a relay race, where you run with it as fast as you can until the thing begins to tail off in theatrical and it needs to be passed on to video or TV."

continued on p88►

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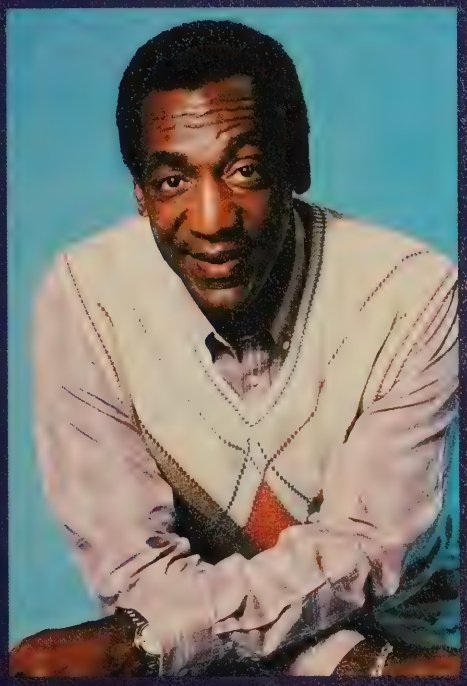

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Viacom

The real thing

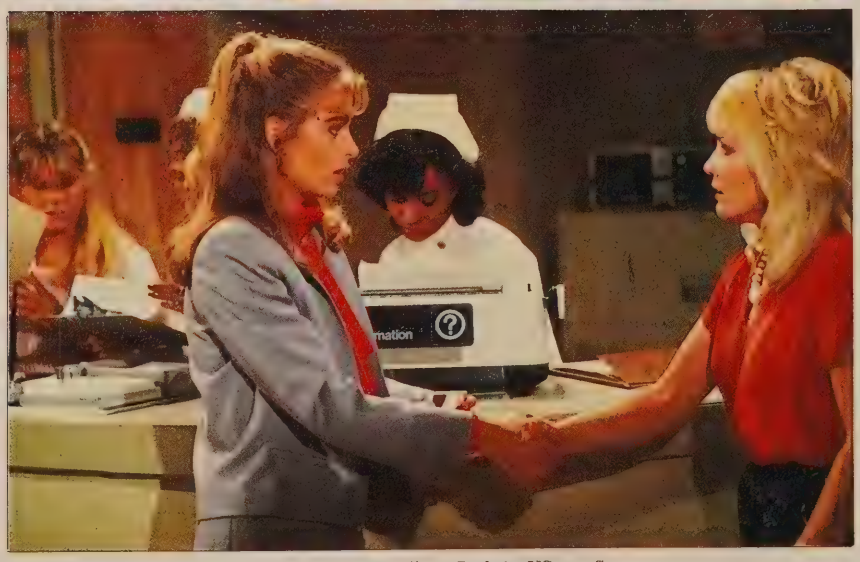
►continued from p86

He has set up his base in London, because Europe still represents "more than half" of the international market and because "it is growing perhaps more dynamically, and in more ways than other areas." Having lived abroad for 16 of the last 25 years (Japan, Italy, France, Spain and the US amongst the countries and languages he has become familiar with in that time), he is reluctant to move again until it is necessary: "I may decide I have to live in America eventually, but for the present this is working well."

London co-ordinates offices in Paris, Australia, Japan, Sao Paulo in Brazil Buenos Aires in Argentina and Canada. Bingham also has an agent in Italy (an ex-Columbia office) whose responsibilities include the Eastern Bloc. He agrees that his resources are substantial, but adds: "Having said that, the overhead is in constant decline and we're trying to run ourselves more efficiently while the business is growing very dramatically."

There is no shortage of material in terms of hours, with Columbia able to boast its position as number one producer in the US. The company's various arms – Columbia Pictures, Tri-Star, Embassy Communications and Merv Griffin Enterprises – together produced 1000 hours of broadcast network, first-run syndication and cable material, ahead of nearest rival Lorimar by almost 300 hours. Behind the impressive figures however, is a substantial slab of soap, (544 hours) including *Days of Our Lives* and *The Young and The Restless,* two of the top five ratings in US long-running soaps.

Bingham's ability to sell all those hours is hampered by a world market that does not rely totally on American product and so does not complete for it in the same way that competition in the US sends prices (and so profits, from the producer's point of view), spiralling upwards: "It is still very much a buyers' market in international sales, with a vast amount of programming chasing relatively few slots." Quotas, such as the nominal 14 per cent that operates in the UK to control imported programming, do not help either, but his *bête noir* is the attitude that he sometimes encounters in Europe, particularly the UK, "associating cheap with US-made. It is absolute drivel," he says, "even if the stories are occasionally frivolous, the rating power is always greater than most."



Days of our lives' (above) and 'Young and Restless: Both in US top five soaps.

Supports new ventures

His outlook on the future is positive, and in drawing a TV sales map of the world, he expects that increased competition in the UK through satellite and additional channels will push the market "back into the important position it used to have." In France, the prediction is for a new bout of competitive purchasing for programming following the May elections, and Bingham describes Spain "as a new hot spot" adding: "Columbia has a tradition of supporting new ventures from its early days. We do a lot of research into who they are because we like to foster competition and see new people coming in."

Scansat and Filmnet will encourage competition over Scandinavia and the Benelux countries, and following a recent trip to South East Asia, Australia and New Zealand, Bingham describes the Australian market as "incredible." Columbia's relationship with Coca-Cola gives the company a head-start in arranging barter deals where appropriate, and Central Africa is proving receptive to the idea, though it is still early days, says Bingham.

He feels that the international market lags behind the US in its format tastes – America has seen the hour-long show become high-risk and less profitable as has the mini-series – but who knows? As the international market increases its pull on American production through becoming more vital to producers' budgetting, perhaps the rest of the world will soon be calling more of the shots. ■

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Turning up

The International TV climate is continually changing. How do the distributors view the changes and how do they adapt? Diana Hill reports

THE WINDS of change have certainly swept over the international market since MIP '87: The long awaited, much talked about new media such as RTL Plus (Germany) Scansat (Sweden) and Spain's Channel 10 launched successfully whilst some of the 'established' new services such as Screensport and Lifestyle were able to expand by over half a million viewers instantly when the Berlin cable system agreed to take them on board. Spurred on by these type of developments, the '87/'88 seasons should have resulted in Aladdin-cave style openings for the international sellers. *TV World* interviewed distributors from selling hot-spots around the world to find out what sort of year they've had, what trends they forsee for the future and what strategies their organisations are implementing to keep their business in line with the fluctuating industry.

"There has really been no great swing in international prices" declares Mark Mascarenhas, VP, and General Manager for LBS International, an opinion proffered by most of the distributors *TV World* spoke with. However, although there does seem to have been a general stabilising of prices over the last few years, figures can still be boosted – especially, as Colin Davies, President for MCA International points out, when it's for first run product. He highlighted France, which, with its two new private channels represented 25 per cent of MCA's international business. "We got price increases in France – up to 80 per cent for first time series."

ABC Director of Sales Bill Vitale also reported rises: "France has changed dramatically since MIP '87 both in terms of the amount of programming purchased and the licence fees being paid. Privitisation, commercialisation and competition have created a sellers' market." Individual cases rather than the over view seem to indicate extreme price rises. An additional rule of thumb seems to have been that existing clients have been prepared to pay slighter higher prices, as Isme Bennie, President of Paragon International explains: "Existing clients are paying a bit more – in certain markets they are very aware of competition from new services." Martine Delfont Blondel of FMI agrees. "International market prices have tended to increase slightly – especially in Europe – this is all relevant to the increasing demands for the programming."

Mary Herne, Director of International Sales for PBS station WQED, said that her company had upped its prices by between five and 10 per cent "We have to charge more to protect ourselves against the dollar."

Vitale pointed out that, in general, clients will pay higher licence fees from year to year as they renew series (eg *Moonlighting*) or specials. He stressed the importance to keep abreast of the potential changes in market conditions "to ensure that we get the top licence fees."

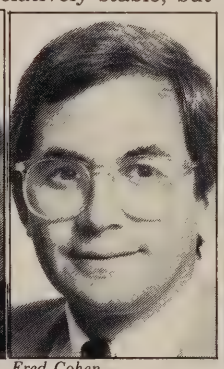
Prices may be relatively stable, but one very clear new trend is ringing out loud and clear: Volume, – and therefore revenues– are definitely up. Burgeoning cable and satellite forces in Europe, realignments in France and promises of further expansion in other countries have created massive empty schdules, crying out to be filled. Eugene Beginin, the UK-based representative for Sovexport Film says: "The new cable and satellite channels have increased our international sales, there has not been an increase in prices with existing clients but certainly volume wise the number of acquitisitions has gone up." Andrew MacBean Sales Director for ITEL, has also seen increases in volume to existing clients and "although the individual prices per sale are going down in some cases, due to bulk buying stronger links are being formed all the time, so we are actually selling more."

The BBC Enterprises' Head of TV Sales Peter Ballard, has seen results along the same lines: "There has been a substantial increase in package deals – especially for the Far East – we secured a massive deal with China." Another interesting point that Ballard notes is the commitment to the future that territories are making. "Countries are buying into the future, we have a deal up till 1990 from RAI, there have definitely been more imaginative and flexible deals."

Ralph Ellis, Chairman of Ellis Enterprises, thinks rather conversely, that there is a shrinking demand among conventional over the air broadcasters but acknowledged that the new cable and satellite launches have contributed greatly to his business, "especially in the US", whereas Bernd Hellthaler, MD at Hellthaler GMBH, thought that whilst existing clients don't take more product his company is certainly selling more in terms of volume to the new stations. Fred Cohen, Executive VP of Sunbow International, agrees: "International cable and satellite channels have a healthy appetite for programming, and as a result Sunbow has developed numerous new relationships with those channels who are seeking children's properties."

Others have been more reticent in their approach to the new media, and have developed a selective process, as Vitale explains; "We have done some business on a selective basis with certain cable systems but we have resisted licensing our entertainment product to the pan-European or Scandinavian satellite services. "The reasons for this resistance are two fold. Firstly Vitale feels that licensing product for

Mary Herne
WQED


Fred Cohen
Sunbow

Andrew MacBean
ITEL

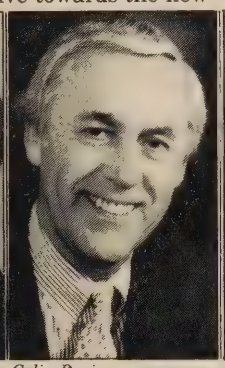
Ted Riley
Atlantis

the volume

satellite delivery may jeopardise terrestrial sales (ie pre-shown product on cable/satellite channels would reduce selling power when it comes to selling to the terrestrial channels). Secondly, satellite services, says Vitale, have been slow-growing when it comes to licence fees and companies such as ABC would rather wait until the amounts become more significant. There is however, an exception to this policy: "We have a major deal with Screensport. Sports is a perishable commodity with a short shelf life and you must make timely sales in order to maximise your revenue."

A number of major distributors are being very supportive towards the new services. MCA's Davis said that his company had never felt happy about previous Scandinavian deals, but to the recently launched Scansat it has sold a healthy amount – 800 hours of product and 100 movies. "We've also sold a lot to RLT Plus, which has just started receiving over-the-air licences and is getting good penetration. We want to support its growth", he adds.

Peter Ballard
BBC Enterprises



Colin Davis
MCA

Olivia King Canter
Fox Lorber

Mark Mascarenhas
LBS

Both Davis and Olivia King Canter VP, for International Distribution at Fox Lorber stressed the "bigger pipeline that needs to be filled" and King Canter neatly noted that in addition to the new proliferation of television venues there are also those "broadcast entities that are searching for and exploiting specialist niches." For example, Lifestyle TV in the UK buys 'women's programmes', NHK in Japan has created a third weekly prime time slot for documentaries and Odeon TV in Italy as King Canter explains, "prides itself on finding new, fresh and sometimes unusual series." ITEL's MacBean has also witnessed increased competition in schedule specialisation and the knock-on effect has resulted in increased interest in UK programming. An animation trend of interest, noted by Cohen at Sunbow, is the growth of home video. "In the children's animation business the most noticeable change has been from the growth of home video – especially in the countries where there is a substantial sell-through home video market like the UK."

King Canter also cited the development of international barter as a likely money-spinning trend for the future. When countries such as France are prepared to initiate sponsorship and barter deals, distributor's revenues will be further boosted. "This (international barter) develops hand in hand with the purchase of programmes to meet a specific audience because, in essence, buyers are thinking like advertisers and targeting certain demographic groups."

And what of future territories sales-wise? All distributors were nearly unanimous in their 'top of the hit list' for the past year. Europe, basic cable outlets in the US, South America, Australia, anywhere where distribution channels have expanded or daily broadcast hours increased. Looking to next year there are high hopes for Japan, Ted Riley at Atlantic Releasing declares a "thawing out" in this territory, as does Mascarenhas, even though he amusingly admits that its buying techniques can be somewhat quirky: "They can offer you a million dollars for a product we'd put at 50 and offer you 50 dollars for product you'd put in the million dollar category!"

Amongst the territories that Cohen sees expanding are the Dutch and Scandinavian and Ralph Ellis looks again to the US, "the most lucrative international market over the last year and we expect the same for next year . ." Mary Herne at WQED has had a good year with Italy and Australia and is also looking to Japan for results in the coming season.

Most of the organisations mentioned have made changes within in order to accommodate the changing international climate; nearly all interviewed announced increases in sales staff. ITEL, for example have increased its frontline team by two and last summer opened an acquisition and a co-production office in LA indicating the increasing number of co-production ventures developing within the industry. BBC Enterprises has opened its all important New York office, John Reynolds, Head of BBC for North America explains: "We will now be in the best position to develop all the BBC's commercial activities in the USA and be closer to our partners in all the areas." Enterprises has probably made some of the biggest changes over the last year – it has also created a TV Sales department specifically designed to concentrate on researching future developments. "Our core sales structure has also been changed" says Ballard. "We have completely reorganised, changing it from territory based to two separate bases – dubbing and syndication. Dubbing is for regions like France, Italy, Spain, Latin America etc and syndication includes Scandinavia, East Europe and the Middle East."

Colin Davis believes that the whole of the sales pattern is changing because of the business which can be done at MIP, Mipcom and Monte Carlo. With Europe and the Middle East representing 60 per cent of international business, it has seen fit to close its four offices in Bogota, Mexico, Columbia and Toronto. "Sales people travel much less now and sales are more concentrated. "Herne at WQED agrees: "We have recently moved our sales strategy over to a territory basis rather than one of specialisation eg cable and satellite. Specific knowledge of certain areas is required to handle all the new developments in the growing markets."

Sovexport has also undergone structual and economic changes, all, says Beginin "aimed to make each and every one of the personnel interested in the increase of operations and profits of the company," which perhaps points to a future trend – corporations will increasingly look to publicity and public relations to boost business and keep ahead of the competition. . " ■

Wire war!

MMDS has become a buzzword in Europe. Michael Mascioni looks at the development of microwave TV in the US, and the current fight that's going on with cable operators

THE GROWTH of cable in Europe has been lamentably slow. This has been for an assorted batch of reasons, depending on what country one is talking about, but the bottom line is that the laying of the cable has proved too costly for private companies to take the risk of investment. No doubt it will get there in the end, but in the meantime, are there other alternatives? The UK government, for one, has recently commissioned a report on multi-channel multi-point distribution services, or MMDSs as they are called in the US, where they have been in operation since 1983.

Cable without cable

But what are MMDSs? Well, they come under the rather ponderous concept of "wireless cable." It involves the transmission of a microwave signal to a small antenna attached to the receiving building with the signal then fed by coaxial cable to the subscriber's TV set. In other words, it is cable TV without the laborious need of laying the cable.

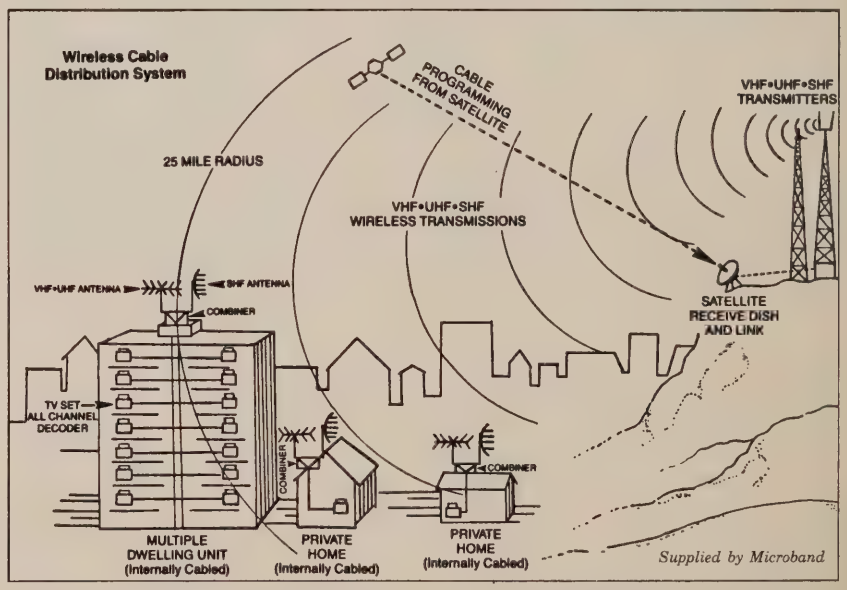
The two major disadvantages with the system are that microwave signals only travel to a maximum of 25 miles, depending on the terrain over which the signals are carried; and wireless cable also requires a clear line of sight between the station's transmitter and the receiving antenna. Buildings, mountains and other obstacles can cause serious interference of microwave signals.

In the US, wireless cable has often seemed on the verge of making a significant breakthrough in various of the bigger urban centres – and then somehow has slipped back. Now, however, the pro-MMDS forces are mounting a renewed effort to break traditional cable's stranglehold and gain their fair share of the market. They are being encouraged by a new regulatory climate in the US, which is seeing cable's command undergo increasing regulatory scrutiny. The major question is whether wireless cable has already missed its golden opportuntity and this will be just another false start.

The first wireless cable service to go into operation was MDS (multi-point distribution service), which transmits on the super-high frequency broadcast band, It was assigned channel space by the FCC back in 1970, when it was primarily used to carry pay TV programming to hotels and apartment complexes in large cities. As a result of a marked drop in antenna prices it made its way into single family homes by the late 1970s.

Then in 1983, the FCC allowed eight instructional fixed TV service (IFTS) channels to be allocated for MMDS use, and allowed remaining ITFS channels to be leased to MDS operators, thereby opening up 33 channels for wireless cable in addition to the broadcast channels being carried by that medium.

The good news didn't stop there; a study by the Denver-based consulting firm Browne, Bortz and Coddington indicated "a large consumer demand for six to eight channels, provided these were the most popular channels," according to Paul Bortz, managing director.



Since at that time, traditional cable had not reached a lot of the major urban makets, MMDS operators were banking on getting in first, as well as others that weren't likely to be wired for economic reasons. However, the big breakthrough never materialise. Today, there are about 100,000 subscribers in the US, most of them concentrated in New York, Cleveland and Detroit according to Nick Allard, lobbyist for the Wireless Cable Association. Currently there are 12 MMDS operators in the US, with many of them located in such suburban/rural areas such as South Dakota and Montana.

The Cleveland operator, MetroTEN, has ovre 20,000 subscribers, according to Jim Theroux, president of the company. MetroTEN charges its subscribers $9.95 for its basic service, which includes ESPN, MTV, CNN and WTBS. It now carries 12 satellite channels in addition to seven broadcast channels, and will carry 24 by the end of 1988, said Theroux.

One of the biggest problems for MMDS operators is their lack of access to strong programming, or programming at a reasonable price. In fact, Allard flatly states, "the chief impediment to providing a full programming service on MMDS is the inability of the operators to get hold of shows desired by viewers." In addition, he contends that MMDS operators have been essentially forced to pay "discriminatory prices" for the limited programming available to them. Mark Foster, chairman of Microband, Corporation the largest MMDS operator in the US, serving New York, charges that they have suffered price discrimination from programmers who "bowed to pressure from MSOs." (Ed. note: Multiple Systems Operators, who supply traditional cable services.) Although Microband has managed to

continued on p94▶

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Wire war!

►continued from p92

obtain a good deal of programming, Foster thinks that MMDS operators as a whole are paying considerably more for programming than cable operators. Theroux claims that MetroTEN was "denied access to programming from the Disney Channel, HBO, USA Network and the Arts and Entertainment Network. Foster goes as far as to call cable "an unregulated monopoly that develops and distributes programming without legitimate competition" – a view which sums up the view of the wireless cable industry about traditional cable.

The Wireless Cable Association was formed to serve the interests of the industry, and now has about 80 members, according to Allard. In an ironic twist, Robert Schmidt, former President of the National Cable Association, has switched sides and taken over the position of President of the Wireless Cable Association.

The industry has been pressing lately for legal remedies to the programming restrictions, which in their view amount to monopolistic tactics. The move couldn't come at a better time. A recent effort by HBO to establish "wireless exclusivity" in programming was shot down by the FCC, with questions raised about anti-trust implications of such a system.

The Association recently submitted comments to the FCC regarding assurances which it is seeking from Telecommunications Inc, the largest MSO in the US (see *TV World,* August 1986), that the company will allow programming from Tempo and other programming services in which it has a financial interest to be available to wireless operators at non-discriminatory prices.

In New York, war has broken out between MSO Cablevision System, who fired its own salvo at Microband, asking the FCC to prevent Microband from carrying its service in the outer boroughs of New York until other channels caught up in interference disputes could be offered and Cablevision is able to provide a wireless cable service to that area itself. The request was rejected by the FCC.

"The chief impediment to providing a full programming service on MMDS is the inability of the operators to get hold of shows desired by viewers."

But is the Wireless Cable Association being realistic? Paul Bortz doesn't feel it can be competitive with traditional cable in the current environment. In his view, "the greatest opportunity for MMDS existed in the early 1980s before many of the major markets were wired by cable." Now, many of those markets have been wired or are in the process of being wired, making it difficult for MMDS to make much inroads. Since MMDS has only a relatively small number of channels compared to cable, it is at a major disadvantage, he says.

He also alludes to the problem of programming restrictions faced by MMDS operators, indicating that "it's not clear that MMDS operators will have access to the kind of programming consumers desire at anywhere near the price cable operators pay." Jim Theroux is more optimistic about the removal of programming restrictions for MMDS , saying that "there is a very high likelihood that such impediments to securing programming will be removed."

MMDS operators are convinced that their prices would be highly competitive in a true fair market situation. Typically, MMDS service costs considerably less than cable service in the same area. The whole transmission process in MMDS is also well below the cost of wiring by cable. The wireless cable lobby argue that wireless cable is more resistant to bad weather and technical problems than traditional cable.

Furthermore, they maintain that wireless cable is as much, if not more secure than cable against theft of service, contrary to what the cable industry has argued. Wireless cable utilizes an encryption system which is as effective as the VideoCypher II system used by many satellite programmers, they say.

What most surprises MMDS operators is that cable operators don't seem to realize that cooperating with MMDS may be in their own best interest. Theroux points out that MMDS can actually "help expand the market for cable." But at the moment it looks as though never the twain will meet. ■

For information on Wireless Cable Association, write to:
Nick Allard
Wireless Cable Association
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Trial by TV

Reality-based court shows have been big news in the US for several years, but until recently the rest of the world has judged them rather harshly. Now, Peter Broderick reports, the verdict may be changing

ATTILA the Alien, a huge pro-wrestler, sues his wife, a beautiful radio disc jockey, for divorce on the grounds of mental and physical cruelty and her adulterous relationship with a famous singer. His wife countersues claiming that her husband (who was formerly known as the Gentle Giant and played the cello for relaxation) abused her after becoming paranoid and delusional from taking steroids.

SO GOES a typical *Divorce Court* case, presented and decided within 22 minutes. It is one of the five cases shown every weekday afternoon on US television. This year a total of more than 750 cases (not including repeats) will be presented by four popular court shows. With yet another series scheduled to debut next fall, the number of cases fed into American homes each year will jump to more than 900.

This phenomenon is part of a significant new direction in programming. Buzzwords and catch phrases such as "infotainment" and "reality-based programming" signal the breakdown of the traditional distinctions between information and entertainment, fact and fiction. Real events and drama are being blended in a variety of new programme concoctions, ranging from documdramas to live pseudo-event specials (such as opening Al Capone's empty vault).

Among these new mixtures of reality and fiction, court shows have been one of the most consistently successful. Descendants of courtroom dramas such as *Perry Mason* and programmes like *Dragnet* which dramatised real cases, the new syndicated court shows have steadily gained viewers during the past seven years. When *The People's Court* went on the air in 1981, there was nothing else like it on national television. It quickly became a groundbreaking success. *Divorce Court* followed in 1984, drawing a large audience. The number of court shows doubled two years later with the appearance of *Superior Court,* and *The Judge,* both garnering healthy shares.

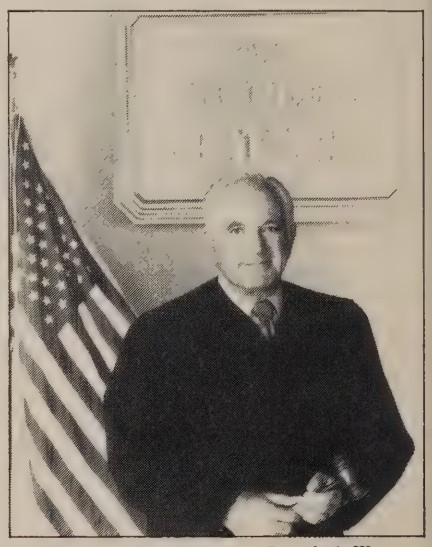
Rather than competing with each other directly, the court shows have complemented one another. They are commonly programmed in "court blocks" of two, three, and sometimes four shows on a single station, rather than being pitted against each other in the same time slot. So far, the ratings of existing court series have not suffered as new series have appeared.

The People's Court, Divorce Court, Superior Court, and *The Judge* all have certain key elements in common: hard-fought and often emotional courtroom battles; opponents firmly convinced they are in the right; and a judge's (or occasionally a jury's) verdict, that not only resolves the case but also provides the moral of the story. Most of the episodes are self-contained, presenting a different case each day *(The People's Court* dispatches two cases per show). Each series suggests that its cases are real, or based on real cases, but ends with carefully-worded disclaimers which imply that certain liberties have been taken with reality. All of the programmes are half-hour, first-run syndicated series sold on a cash-plus-barter basis.

The Case of That's the Way the Meatball Bounces: the plaintiff claims her brand-new Mazda was damaged when a dog ran into the street and hit it. She sues for the $828.98 that it cost to repair the damage. The defendant refused to pay because she said her Labrador puppy, Meatball, couldn't have caused that much damage to the car, since he wasn't even hurt.

This a typical case from the oldest and most successful of these shows – *The People's Court,* which has remained among the six or seven most popular syndicated shows on US television. Each programme begins with these words: "What you are witnessing is real. The participants *are not actors.* They are actual litigants with a case pending before a California municpal court. . ." Even without this statement, it would be clear to most viewers that these are real people with real disputes. American television rarely presents ordinary people with ordinary problems. The series gives vivid impressions of the personalities and feelings involved as litigants argue a case, and are then interviewed after the verdict.

Although the amounts of money in question are often small ($1,500 or less), plaintiffs have demanded their day in court because they feel so strongly about the principles involved. Most viewers have undoubtedly had many similar experiences in which they were overcharged or badly treated. *The People's Court* makes it easy for viewers to identify with the litigants, especially the plaintiffs.



'The People's Court': Judge Joseph A Wapner used to preside over Loas Angeles Superior Court

Another important element in the programme's success is Judge Joseph Wapner, who has presided over *The People's Court* since it began. A retired judge, with 20 years experience on the bench, he is a rare authority figure, one that inspires both respect and affection. He uses his piercing eyes and probing questions to get quickly to the heart of the matter (cases are argued in less than 10 minutes), while giving both sides a fair hearing. When litigants misbehave, he reprimands them like a stern father slapping the hand of a bad child. His sense of humour prevents him from seeming pompous, and his sense of fairness doesn't allow him to play favourites. His verdicts usually clarify and humanise the issues, before resolving them. Judge Wapner has developed a following in the US, and has become the standard by which many people measure judges, on television and in court.

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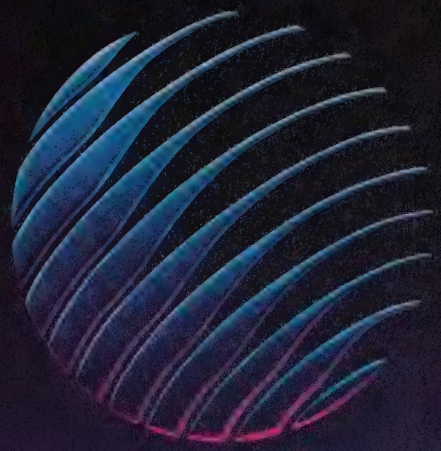

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Trial by TV

▶continued from p96

Asked to explain the success of *The People's Court,* Scott Carlin (President of First Run Sales for Lorimar Syndication which distributes the series) said, "It is simple, real, and funny. It almost plays like a game show with two people pitted against each other. Judge Wapner functions like a Master of Ceremonies, and decides who will win and who will lose."

Carlin noted that viewers love to play along with the show, deciding who should prevail and rooting them on. He also emphasised the unpredictability of real people in conflict. "You couldn't write material like this if you tried," he observed.

Like *The People's Court, Divorce Court* and *Superior Court* feature real retired judges who write or at least rewrite their own verdicts. *Divorce Court* utilises real attorneys who, for better or worse, are clearly not actors. *Divorce Court* is the court series that has been on the second longest, and has the second highest ratings. Kenn Donnellon, Vice-President of Advertising and Communications for John Blair Communications, Inc., gladly acknowledged similarities between *Divorce Court* and soap operas. Both present "stories about personal relationships and people in conflict," he said. Publicity materials for *Divorce Court* celebrate its combination or courtroom drama and soap opera, noting that "daytime serials appeal to the voyeur in us all, giving enough trials and tribulations to make our own problems pale, at least temporarily, by comparison."

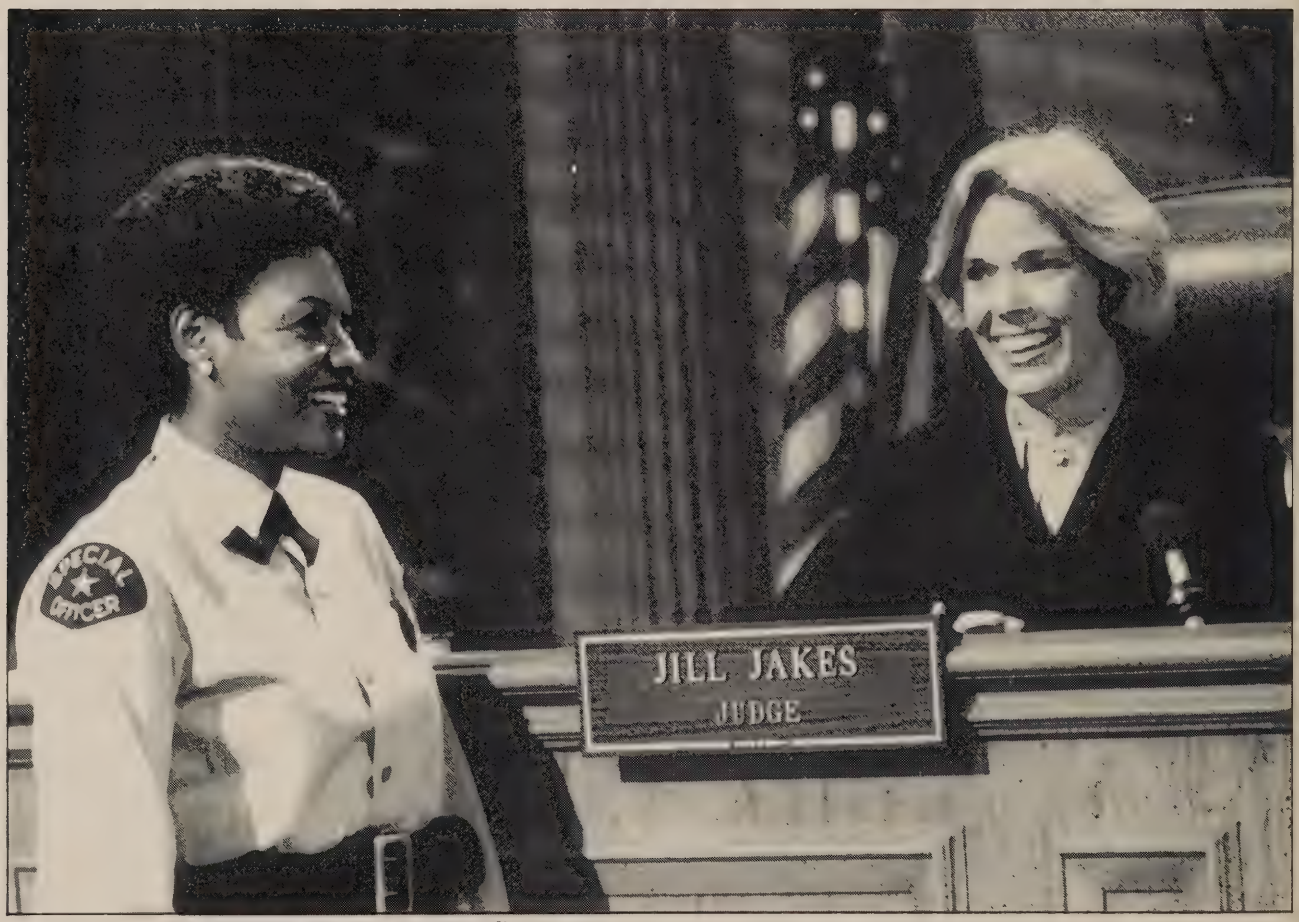
Donnellon said that because *Divorce Court* has so much in common with soap operas, it is the most effective lead-out from them, pulling a high percentage of their viewers. It also works well as the first show in a court block. After watching several soap operas in which things are never resolved, viewers must find it a relief to watch *Divorce Court* and the other court shows in which almost every programme has a full resolution.

Divorce Court can best be described as courtroom melodrama. In one case, a wife charged that her husband had developed an obsession with UFOs after running into aliens on a camping trip. The wife complained, "He named our fifth child Quasar, and she hates her name. She wants to change it to Betty."

When asked if episodes are based on actual cases, Donnellon replied, "I don't think there is any way to do a one-to-one correspondence between individual shows and specific cases. These are not docudramas. What goes on in court is often very dull. In any programming genre related to real life, dramatisation is the key to maintaining interest." In fact, he believes that *The People's Court* also utilises dramatisation by choosing certain types of cases, filming them in a particular way, and then selecting which footage to show.

Next season on *Divorce Court* there will be: more celebrities involved as

continued on p100▶



'Superior Court': Judge Jill Jakes writes her own verdicts

The other three court shows utilise means very different from those of *The People's Court* to achieve a similar end. They use actors instead of real litigants, and carefully scripted scenes instead of spontaneous situations. While *The People's Court* structures real elements in a dramaitic way, its three successors attempt to give drama a more realistic feel by using certain devices.

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Trial by TV

►continued from p98

witnesses or continuing characters; more multi-part shows, with as many as five episodes; and more action outside the courtroom – in hallways and the judge's chambers "à la *L.A. Law*." Donnellon explained that "*L.A. Law* has obviously looked at what is happening with the court shows. They've learned from us, and we're learning from them."

- *A convicted murderer asks for conjugal visits with his girlfriend while he is in prison.*
- *A man claims a bus accident changed him into a woman in spirit although not in body.*
- *A man divorcing his wife refuses to support the baby she bore after artificial insemination from a donor.*
- *A woman attacked by a moose sues her husband, a hunter, for not rescuing her.*

These are just of the four cases presented on *Superior Court* during this, its second year. Of the five court shows, *Superior Court* features the greatest diversity of cases, and the ones in which the stakes are highest. It appears to be more faithful to real-life cases than *Divorce Court* or *The Judge*.

Superior Court is also the only series to feature a female judge. After the male judge used during the first season was presumably impeached for lack of presence, two judges no longer on the bench were chosen to divide the cases. One of them is Judge Jill Jakes. As a feminist, she is gratified that the series conveys "the message that a woman is equal to being a figure of authority." She also believes that it is important to give viewers "the sense that the symbol of authority is caring."

Although she is required to stick closely to the script, she is allowed to write her own verdicts, "pulling out of the cases the values I want to express."

Antidote to life

She explained explain the popularity of the court shows: "It seems that nothing is going right in everyday life. Watching them is an antidote. An authority figure takes control of a situation, and resolves it according to principles. To see things tied up neatly at the end of these shows is a satisfying experience in a world filled with frustration.

- *A rock-and-roll star is accursed of encouraging groupies to commit suicide.*
- *A teenager accuses an anti-abortion group's women's clinic of causing her miscarriage.*
- *A woman is accused of putting a curse of another woman as an act of revenge.*
- *Two handicapped brothers fight their sister's attempt to gain custody of them.*

These are all cases from *The Judge*, currently in its second season. Originally a local weekly series in Columbus, Ohio, it was reincarnated (with the same star and issues) as a nationally syndicated strip show following the success of *The People's Court* and *Divorce Court*. It is set in family court and deals with such issues as custody, child support, adoption, child abuse, and juvenile delinquency.

As its title suggests, the programme presents the judge as a central character. In the brief title sequence, he is established as a person with a personal life, unlike the judges on the other series who are only seen in the courthouse and always in robes. *The Judge* is the only series in which the judge is played by an

continued on p102►

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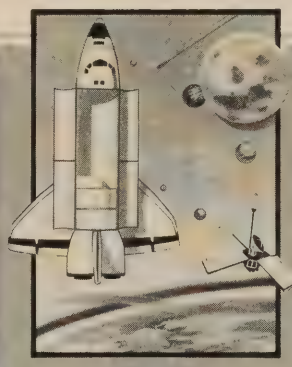
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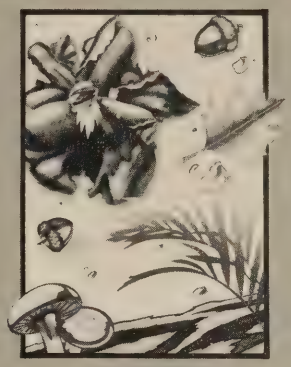
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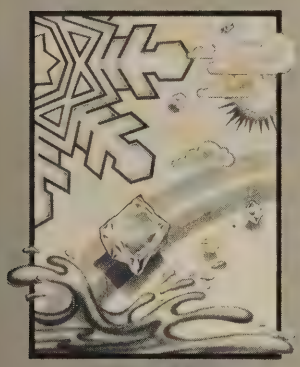
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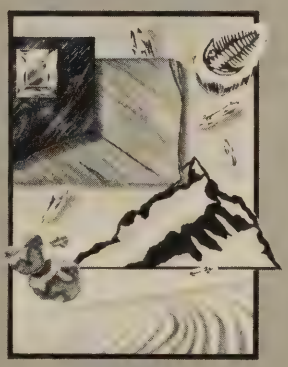
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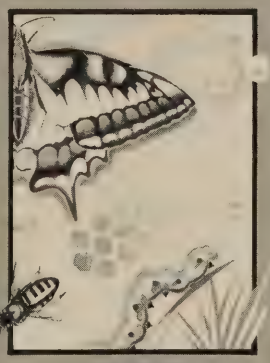
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Trial by TV

▶continued from p100

actor, who is perfectly convincing as a fatherly family court judge to whom people can turn for comfort.

Betsy Green, Executive Vice-President of Marketing for Genesis Entertainment which produces the series, believes that "people watch television to help them deal with or escape from their problems." What makes the court shows unique is that viewers "see other people with problems that get resolved." Asked whether it was true that the same actor could be tried for murder on *Superior Court* one day, and sued for divorce on *Divorce Court* the next day, she replied, "The court shows are one of the best things that has happened to the acting community."

Green: progammes are escape route

Green said that the cost of producing five shows a week was approximately $150,000. According to Scott Carlin of Lorimar (which distributes both *The People's Court* and *Superior Court),* court shows are "a lot more expensive to produce than game shows, and at least half as expensive as soap operas." He said that *The People's Court* was a little less costly than *Superior Court.*

Instead of being programmed against each other, the court shows are most frequently scheduled opposite talk shows. According to Kenn Donnellon, "talk shows have done exceptionally well in early fringe (mid-to-late afternoon). The only effective counterprogramming seems to be court shows," – especially in blocks of at least two programmes (since the talk shows are an hour long). Talk shows are "topic driven" – if viewers don't like the topic of the day, they are likely to switch to the court shows.

Not surprisingly, given their afternoon time slots, the audiences for the court shows are heavily female. The court shows do well with advertisers, particularly those trying to reach 25-54 year-old women. In addition to the normal national advertisers, the court shows also present the ads of attorneys seeking clients. Viewers are encouraged to call a toll-free phone number if the programme has made them feel they need a lawyer.

These shows may be making an already litigious society more so. *The People's Court* appears to have had the greatest impact. At the end of each episode, the reporter on the show encourages viewers to take their problems to court. Since the show has gone on the air, the number of such cases being filed across the country has risen dramatically.

After a police videotape is shown of the bloody scene of the crime, the first-degree murder trial begins. A woman is accused of killing her fiance by shooting him in the head with a .357 Magnum. He had been leading a double life; the defendant had learned he was simultaneously engaged to another woman. The defence attorney tries to persuade the jury that the defendant killed her fiance in self-defence, or that he committed suicide. The jury returns a verdict of second-degree murder.

This is a case from *On Trial,* the newest court show, which will begin airing in the fall. What makes this series unique is that it will use actual footage from real trials in real courtrooms. There will be no actors and no re-enactments. To contrast *On Trial* with the three scripted court shows, the new series is using the tag line, "the best courtroom dramas are real," and emphasising that "it is not a glossy Hollywood recreation."

Chuck Larsen President of Domestic Television Distribution for Republic Pictures which is distributing *On Trial* distinguishes between "reality-based shows" *(Superior Court, The Judge, Divorce Court)* and "reality shows" *(On Trial, The People's Court).* He asserts that "viewers know the difference. I don't think you can fool them, particularly in very emotional situations given the actors the reality-based court shows can afford to hire." He is convinced that what made *The People's Court* the most successful of the court shows is its use of real people. He thinks that the public may have overdosed on the scripted court series, and that viewers will be drawn to the unprecedented realism of *On Trial.* "I think truth is stranger than fiction. Once people are used to the real thing, it will be hard for them to go back," he predicted.

On Trial is a series that could not have been made before cameras were allowed in US courtrooms. Today 43 states permit cases to be filmed. Among more than 100,000 possible cases that could be filmed each year, *On Trial* will select "life and death cases, newsmaking lawsuits, and celebrity divorces." Upcoming cases will range from trials of serial killers to the fight over Liberace's will. Every half-half episode will feature a different case. The highlights of each case will be shown, as well as admissible police videotapes of the scene of the crime, interrogations, or confessions. Famous attorneys will serve as guest commentators, explaining and analysing trial tactics. Each episode will end with a verdict, and sometimes interviews with jurors. ■

The cost of producing *On Trial* will be $100,000-$125,000 per week. It will be scheduled in early fringe in many cities, but it will also be shown in prime-access (19.00-20.00 hours) or late-night (after 23.00 hours) slots in other markets.

DESPITE the consistent and growing success of the court shows in the US, they have not done very well internationally. According to Jeff Schlesinger Senior Vice-President, Lorimar International, "There is not, at the moment, a tremendous interest in reality programming abroad. We are trying to build it, but don't know whether the breakthrough will come on the court or the medical front." (Two new reality-based medical series will go on the air in September.)

Schlesinger: Trying to build interest.

He cited one major barrier that these court shows face abroad – "You can't really run a show based on the American legal system in a country with a different system. We even had some problems in Canada where there is a basic familiarity with the American legal system." *The People's Court* is now doing "very well in Canada and will be back next year," he explained. It has also been shown in Australia, New Zealand, Ireland, Kenya, Nigeria,

continued on p104▶

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▶continued from p102

Ethiopia, Thailand, Japan, and, dubbed in Spanish, Venezuela, Mexico, and Honduras. While *The People's Court* has done well enough in a diversity of countries to be re-licensed, its track record has yet to inspire Lorimar to make a major effort to distribute *Superior Court* abroad.

Mario Machad, Vice-President of Marketing and International Sales for Genesis International Television, believes that *The Judge* has potential overseas, "I don't see it as an American law show, but as something more universal that takes a common sense approach to family issues," he explained. The series is now beamed into Italy by Tele Monte Carlo, and there is a lot of interest in Australia and France, he said. He is taking the series to MIP, and "would like to see it play around the world in many different languages."

On Trial will also be at MIP. Joe Levinsohn, Republic's Senior Vice-President, International Sales, is optimistic about its international prospects. He already has deals with Australia, New Zealand, Spain, and Columbia, and expects the show will be sold to Italy and Holland. "The reaction I'm getting is very encouraging, although I don't expect it to sell like *Beauty and the Beast,*" he said. "I'm selling it as a drama series for late night, not prime time. I won't necessarily strip it since some broadcasters want to play it once a week – in some cases combining two episodes to make an hour." He will sell it in packages of 26, 39, and 100 episodes.

The single most intensive effort to distribute and promote a court programme abroad is being made in the UK with *The People's Court*. According to Stuart Graber, Senior Vice-President, Lorimar International, earlier efforts to distribute the show in the UK failed – Channel 4 didn't schedule it properly, and a formatted version (produced by Yorkshire Television) called *Case on Camera* didn't work either. But Lorimar didn't give up. After interesting the BBC's Michael Grade in the series, Lorimar offered to give the network 10 free episodes to run as a test, if the BBC agreed to promote the series. These episodes are being shown once a week on Monday afternoons from mid-April to mid-June. "We have a gentleman's agreement that if the show does well, they will license it," Graber explained.

Lorimar is also exploring licensing the format of *The People's Court* to the BBC. Seven episodes of a British version of the show will be produced, and then shown during the seven weeks after the American episodes are aired. According to Steve Leahy, Managing Director of Action Time, the British version of the series "will be faithful to the American model. It will have the same title, and will not present disputes that shake the world. It will centre on the people and their arguments." The new series will have "more bite than *Case on Camera,*" which he described euphemistically as "very worthy."

Good timing

Leahy thinks the timing of this re-introduction of *The People's Court* to British audiences is perfect, "There is tremendous interest in the show because of the discussion about whether cameras should be allowed in British courtrooms." He also pointed out that "the climate has changed in the UK – the idea of members of the public participating in television programmes has now become acceptable. *The People' Court* can't fail." If it does finally succeed in England, there are likely to be positive repercussions for court shows internationally. And as Graber commented, "If it doesn't do well, at least we tried." ■

Hit Mann

Highly controversial and much imitated, *Miami Vice* and *Crime Story* have made waves in television both in the US and worldwide. Dan Abramson talks to the man behind them

CONTRARY to what the rest of the world may believe, there are shows on US commercial television which are renewed for sometimes several seasons, despite the fact that they are not huge ratings successes – in terms of figures alone.

One man in particular has proved that numbers are not the be all and end all: Michael Mann. As executive producer of the series *Miami Vice* and *Crime Story*. Mann has been responsible for, if not for changing the fact of US television, then at least for tweaking its nose.

Miami Vice is finishing its fourth season on NBC, and *Crime Story* is completing its second year on the same network. Yet *Miami Vice* ranked 46th out of 139 programmes in AC Nielsen's "season to date" ratings up to March 13 (it is up against the still-popular *Dallas)* and *Crime Story* rated 70th place. At this point it is uncertain whether they will be renewed for next season, but whatever the outcome, both have proved to be influential series in the US – and both have been very successful overseas in terms of TV and home video.

Michael Mann (foreground) with 'Crime Story' star Dennis Farina.

The rise of *Miami Vice,* with its designer stubble, sartorial slickness and hot music tracks has been well-documented. Its so-called "gratuitous violence" has also been much spoken of, particularly when the BBC decided to cancel its order. With each episode costing the production company in excess of US$1.25 million, revenue from international sales are an important part of the financial equation. Despite this, Mann told *TV World* that he had largely ignored the BBC's charges of excessive violence in the further development of both of his series. "These are American shows, done within American culture and dealing with the patterns of American criminal organisations."

Mann added that the shows are created first and foremost for the tastes of American viewers, which tend to be more violent than those of BBC executives. "Besides which, it is definitely representative of what goes on down in Miami." In support of this, Mann pointed to news stories from early 1986 involving a bloody shootout in Miami between drugs dealers and FBI agents. "There were bodies lying all over the place, "said Mann, "and some of the neighbours came out on the street because they thought it was us filming *Miami Vice."*

Early episodes of the show have gone into prime time on the USA Cable Network this year, attributable, according to Mann, to the fact that *Vice's* financier and syndicator, MCA-TV "owns a chunk of the cable service."

Mann is confident that NBC will renew the show, because he feels that the upscale demographics which the show delivers are ideal for attracting the type of expensive autombiles in the series. AC Nielsen told *TV World* that the typical *Miami Vice* watcher is that of a suburbanite, living in the North East, in a household of four persons or more with children under the age of 12 and an annual exceeding $30,000. The gender and age groups most likely to be watching in the average 22.35 million audience are 5.05 million men aged 25 to 54 and 3.39 million women aged 18 to 34.

"It is very important to remember." said Mann, "that the network business in this country is the same as the theatrical business – it is all about cash at the box office."

He conceded that good demographics will not in themselves overcome bad ratings, but he explained that mid-level ratings and *Miami Vice*-level demographics can prove popular with the networks, whose share of the prime time audience since the advent of cable TV, satellite dishes and home video.

Crime Story delivers a much more downmarket audience than its glitzier sibling. The first series is set in Chicago in the early 1960s, and then moves to Las Vegas. It is grim, realistic cinematography and uses early-Sixties rock and roll as a musical background. It has the novel concept of having a former Chicago police officer – Dennis Farina – playing the lead role of, yes, a Chicago officer.

The show was born out of NBC's satisfaction with the first season of *Miami Vice* in 1984/5. "My company made a deal with NBC for an on-air commitment for 13 hours of an unknown TV series to premiere in the fall of 1986."

The terms of that deal were for Mann to present up to three series' ideas to the net, with the net obligated to accept one of them.

The first idea offered was *Crime Story*. "That was the one that Brandon Tartikoff and Warren Littlefield and I knew was going to go, and that's the one that went," said Mann. No further ideas had to be submitted.

Deficit financier

A deal was then made with MCA International to deficit-finance the show. However, that company – which was already deficit-financing *Miami Vice* and several other shows – soon reversed its decision. In Mann's recollection, "MCA decided to get out of the expensive one-hour drama business," due to an anticipated drop-off in the prices being paid for such one-hour series in domestic syndication. This left Mann with a 13-week commitment and a need for a deficit financier.

continued on p106▶

Hit Mann

▶continued from p105

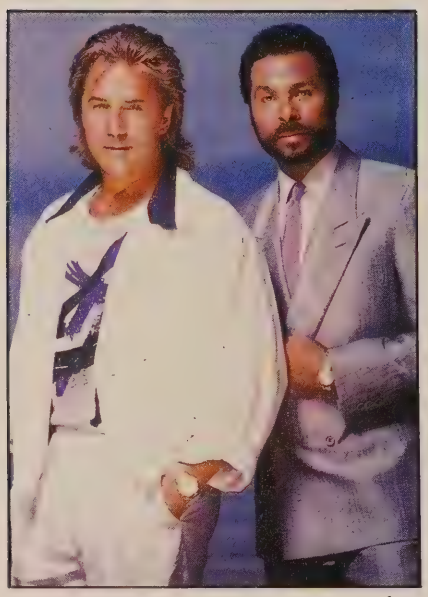
Enter New World Entertainment, which was ready move into prime time television. The company had what Mann looks back on as an easy choice. "Either they could go through a painful three year process of developing pilots and TV movies, or they could walk into a TV series that was ready-made."

New World opted for Mann's "open door" and assumed MCA's financial obligations, becoming the completion guarantor and owner of the negatives throughout the world.

The first year's ratings for *Crime Story* were dismal and there was considerable surprise in US television when NBC programme chief Brandon Tartikoff announced that he was renewing the show primarily because he thought it was excellent. This year's ratings have been somewhat better, but the show's demographics have been extremely downscale.

According to AC Nielsen the viewers, both men and women tend to be over 35, live in suburban and rural areas and earn less than US$15,000 per year. Renewal for a third season of 22 episodes is questionable, unless of course, Tartikoff still enjoys the programme.

Internationally, *Crime Story* is faring perhaps better than it is domestically – and looks likely to carry on doing so as the production of hour-long action adventure series in the US becomes neglected in favour of sitcoms. New World Television International has sold the show for expected autumn '88 premieres in the UK, France, West Germany and Italy, according to senior vice president James NcNamara.



'Miami Vice' and 'Crime Story'. "American shows drawn from within American culture and dealing with patterns of American criminal organisations."

International

Martin Goldthorpe, managing director of New World, London, said that the series has also done well on home video in the UK and West Germany. In the UK, the first two hours of the series were released last July, and made it into the top 20, according to Goldthorpe. As a result, the company released two further cassettes in November, with the next 12 one-hour episodes of the series edited down to five hours. A further two cassettes are planned for release in the near future, covering the remaining seven episodes of the first 22-episodes season.

The first cassette sold for £40 (US$72), said Goldthorpe, while the next four are priced at £24.50 (US$41). Overall he said, approximately 40,000 cassettes have been sold so far in the UK. McNamara, who said that the show also airs in Canada, reported that New World has so far got back approximately US$325,000 for each of the 44 episodes in the first two years.

He added that, if NBC cancels the show, no first-run syndication is planned, although because of the nature of the show, it will eventually pass into the black, through overseas and domestic sales. "We can cut it up into different formats; it can run on TV as feature length movies and mini-series, and we can also cut it up into half-hours. *Crime Story* is one of the most successful shows in television history in terms of immediate depth of sales."

Which proves that, even with bad ratings and bad demographics, in the world of international television, crime pays! ■

Past and future plans

MICHAEL Mann hit the headlines in American TV in September 1984, with the premiere of the new and definitely *Miami Vice*. The American TV scene has never been quite the same since.

A graduate of Chicago's Amundsen High School, Mann enrolled in the University of Wisconsin in 1961, studying English Literature. Four years later, he began graduate work at the London School of Film Technique, which led to his early Europe based career on short films, commercials and documentaries.

In the early 1970s, Mann got his break in Hollywood as a writer for several of the first episodes of *Starsky and Hutch*. He later wrote scripts for the critically-acclaimed anthology *Police Story*, along with the pilot for *Vegas*.

In 1979, he co-wrote and directed *The Jericho Mile*, starring Peter Strauss as a prison inmate seeking to run in the Olympics. That TV movie brought Mann an Emmy Award for his writing and a Directors Guide of America Award for directing.

This was followed by writing and directing two feature films; *Thief*, starring James Cann and *The Keep* which starred Scott Glen. After the premiere of *Miami Vice*, Mann wrote and directed the feature *Manhunter*, which premiered at last year's London Film Festival. He also served as executive producer on the feature *Band of the Hand*.

According to Mann, apart from further episodes of Miami Vice and *Crime Story*, should they be renewed, he is concentrating on features rather than TV in the near future.

"Luckily, I submitted a script to Warner Brothers for a film called *Dangerously* just before the start of the writers' strike," he told *TV World*. "So I hope that will be the next project to keep me busy, as director." ■

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QUESTION

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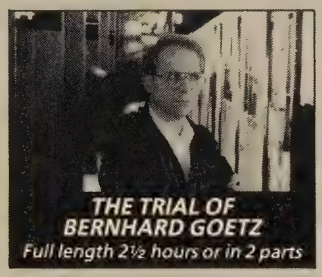

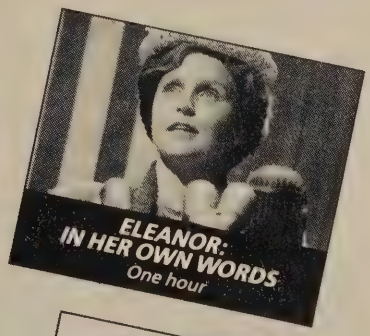

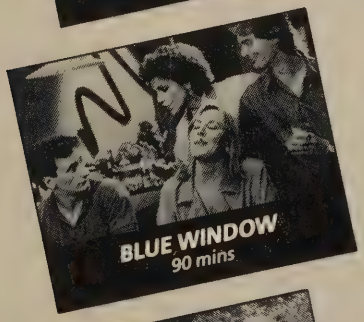

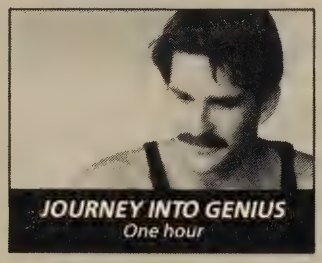

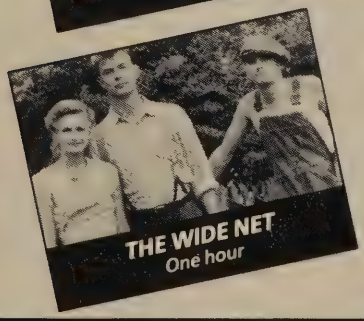

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Bridging the poli

Israel TV was begun as a peace tool, reports Joel H. Bannerman, but twenty years on it would seem to have developed more commerical priorities

ISRAEL Television made its debut in May 1968 with a live telecast of the military parade honoring Israel's 20th Independence Day. The history of the country's national broadcasting channel has an interesting historical twist, particularly due to the current tensions between the Israelis and Palestinians.

In September 1967, just a few months after the Six Day War, the Israeli government decided that the creation of a television channel would serve as an effective bridge between the Jewish and Arab populations as Arabs in the West Bank were tuned into Jordan TV to receive their news. The Knesset (Israeli parliament) thought that in order to counter political propaganda as well as a means to relay Israeli intentions and initiatives regarding political and civil issues, an Arabic-language TV channel should be established. The only problem was that the Hebrew-speaking population demanded the same and thus Israel TV, which broadcasts in both languages, was created.

After the founding of the State in 1948 the Israel Broadcasting Authority was established which was to be responsible for all radio broadcasts. In May 1948 Israel Television was inaugurated and placed under the responsibility of the Authority. The Broadcasting Law of 1968 states that education, entertainment and informative programmes should be broadcast as a national service in order to reflect the life of the state, of all sections of its people, to promote Jewish heritage and Israeli's creative endeavor.

"In the beginning we thought the new channel would be a uniquely Israeli station," says Uzi Paled, head of Telad Studios and one of the founders of Israel TV. "However it turned out to be no different than any other television station in western Europe. We were sure that what we were going to create was something really special in terms of Jewish history and folklore. What we wound up with was *Dallas* and *Dynasty*. What started as an emergency television service created as a means for the Arab and Jewish populations to "talk" to each other turned into a semi-commercial station spending 80 per cent of its budget on salaries and producing very little original programming of any type."

Israel TV's annual budget is US$25 million per year, 70 per cent of which comes from annual licence fees (US$100 per year, per television set owner), and 10 per cent (US$2.5 million in 1987) from public service announcements and programme sponsorship. The station employs 700 staff.

The Broadcasting Law banned advertisements but allows public service announcements and sponsorship of programme which range from US$1,800-US$3,000 depending on the programme *Dynasty* is the most expensive.

Today, with over 90 per cent of Israeli households owning at least one TV set, Israel Television broadcasts six and a half hours a day from 17.00 to midnight, and since 1983 all of these programmes are in colour.

Little local news

News coverage is central to Israeli life and the daily half-hour news broadcast *Mabat* at 21.00 is viewed by 96 per cent of all television owners. The programme, often called the country's "most important newspaper", concentrates on national news, particularly in the field of national security, foreign affairs and economic development. Little room is left for local stories.

Plans for the future include the broadcast of a daily breakfast programme along the lines of *Good Morning America*.

The programming tends to reflect life within the State of Israel, including specially designed programmes to answer specific needs, such as one which dealt with the problem of unemployment by bringing perspective employers to the studio to explain their employment needs.

Some 40 per cent of all programmes, including news, are produced locally, with the remainder being foreign acquisitions purchased mainly from the US and Europe. The aim of the station is to raise this percentage to at least 65 per

IBA fights for timeslot

EDUCATION TV operates from 8.00-17.00 hours seven days a week. This, however, hasn't stopped the department from defending its turf.

Education and Culture minister (the ministry directly responsible for Educational TV) Yitzhak Navon, recently threatened to use his parliamentary powers if necessary to defend Educational TV against Israel TV in the struggle for the 16.00 time slot (Israel's weekend begins at 14.00 on Friday afternoon).

According to Israel Broadcasting Authority chairman David Admon, Educational Television is "treading a dangerously thin line and is standing on the very edge of its legal rights with its assertion over the 16.00 time slot." Admon says that Educational TV is losing its educational identity and gradually becoming a general viewing station due to its broadcasting of such shows as *The A-Team* at 16.00 hours.

The Arabic-language section of Israel TV broadcasts magazine documentaries, family-oriented shows dealing with medicine, agriculture, technology and education. According to Yosef Bar-El, director of Arabic TV, viewers in Jordan, Syria, Egypt and Lebanon watch Arabic entertainment on Israel TV's Arabic-language programmes.

Under Israel Broadcasting Authority's mandate, the station must provide programming for the country's Arabic-speaking population. Originally linked to the Hebrew programming department, Arabic TV has been operating as an independent unit since 1978.

Because of this commitment to serving Israel's Arabic-speaking populations, many viewers say that Arabic TV "belongs to them." "They don't look at us and see someone trying to hurt their interests," says Bar-El.

The Arabic-language section of Israel TV received the 1984 Israel Prize for its contribution to co-existence in Israel society.

"Those who work at Arabic TV feel they are contributing, and they most certainly are, to a peaceful co-existence and a better understanding between Jews and Arabs," says Bar-El. ■

ical gap

cent in the near future.

Uzi Paled doubts whether this is possible, considering the high cost of production at Israel TV.

"Our company produces the comedy series, *The Big Restaurant*, a sitcom on Jews and Arabs working together in a gourmet restaurant, for US$2,500 per episode. With Israel's TV's bloated workforce it would cost them four times as much," says Paled. "Instead of producing its own shows Israel TV should be purchasing them outside, from Israeli production companies where costs are continually monitored."

Paled also points out that a major problem with programmes produced by Israel TV is that they are patterned after radio as this is where the majority of Israel TV employees were trained.

"Israel TV has to get out of the radio era and stop passing off photographic radio as original programmes," he demands.

ISRAEL TV has been plagued by labour disputes for the past number of years climaxing in a strike last October which left Israelis with nothing but black screens for three months.

Before their planned strike over demands for wage parity with their colleagues in the print media, Israel Broadcasting Authority (IBA) Chairman Micha Yinon warned TV journalists that their actions, "could play into the hands of those who want to close down the Broadcasting Authority entirely."

Deputy Chairman of IBA, David Admon, has stated that he is for closing down the Broadcasting Authority and completely reorganising it. "The IBA is the victim of an antiquated system which favours journalists' working conditions over quality programming. The station should have fewer, but better-paid journalists and technicians."

As the Management Committee at IBA is directly elected and responsible to the Knesset, political interference in the daily affairs of the network is common. For instance, IBA came under sharp criticism from the then prime minister, Shimon Peres, in July 1985 over their coverage of the government's economic plan. He was unhappy that they didn't explain the main points of the plan but instead devoted the majority of air time to analysis and criticism.

'Pillar of Fire': Israel TV's biggest earner

A SEPARATE unit of Israel Television deals with international cooperation on a bilateral and multilateral basis. This includes assistance to foreign television organisations and co-productions, as well as the promotion, distribution and sales of Israeli TV programmes abroad.

Israel TV's biggest earner to date (US$500,000) is the 19-part documentary entitled *Pillar of Fire*, covering the history of Israel's rebirth from 1896 to 1948. The result of five years of research and production at a cost of US$2 million, the series incorporates documentary footage from archives around the world as well as interviews with over 250 people. The series has been sold to television stations in Uruguay, Argentina, and the US.

THE SECOND CHANNEL

IN A bill reported to be one of the most complicated pieces of legislation ever presented to The Knesset, in early 1985 the former Communications Minister Amnon Rubenstein called for the establishment of a commercial television station, a number of privately-owned radio stations and a cable television network. Rubenstein told a press conference after unveiling the bill, "I believe that once passed, it will eliminate the IBA's monopoly and provide for greater freedom of expression in society."

The bill needs a final reading before it can become law. Due to the current political situation in Israel where early elections are due, this isn't likely to take place until next fall. Broadcasts could begin within two years.

Experimental broadcasts however have begun and already political bickering is occurring. The communications ministry and IBA are at each other's throats over the issue of who shall control the experimental broadcasts. After the communications ministry expanded the broadcasts from a few hours of video music clips each day to some documentary programming, IBA cried foul and attempted to wrestle control over future experimental broadcasts. It took the Attorney-General of Israel to settle the dispute when he suggested that both bodies jointly run the broadcasts.

The legislation also called for 10 private local radio stations and Pay-TV via cable service. Up to 24 channels would be made available through public tenders for cable TV. The communicatins ministry has also promised to work closely with the police to close down the estimated 1,000 pirate cable TV operations currently operating in the country which are estimated to be pulling in more than US$1.5 million per year in illegal revenues.

Once the commercial station becomes operative it will have five distinct broadcasting days a week. No production company will be permitted to buy more than one day. Once sold to the five franchises, each owner will become a mini-network, with each able to programme 24 hours a day.

The bill also requires that no less than one-third of the programme be produced and staged in Israel. Advertising time will be restricted to 10 per cent of all broadcasting time.

Perhaps the greatest influence the second station will have will be on Israel Television. According to Yitzhak Kol, general manager of GG Studios (Golan-Globus's Israeli subsidiary) with the introduction of an "alternative" Israel TV will no longer be able to hide behind the politicians and pass off radio programmes as television shows.

"Like any other de-regulated industry, the first channel will either have to become more efficient and produce interesting shows viewers deem worthy of watching, or disappear," says Kol. "Israeli TV's days as a protected monopoly telling the Israeli public what they think is good programming are numbered."

Indeed, TV has come a long way in 20 years in Israel. Yet if it had not been for the Six Day War and the need to "communicate" rule, Israelis might still be sitting around the wireless. According to some, they still are. ■

Home-grown shows dominate

Competition between the two Hong Kong channels is strong and results in both services looking very similar, reports Maggie Fox

HONGKONG'S unusual position as a densely-populated city-state with a sophisticated, wealthy and homogenous population has led to some fascinating and laudable local televison programming.

Anything foreign shown to the 98 per cent Chinese audience must be either dubbed or subtitled, so both Asia Television (ATV) and Television Broadcasts Ltd (TVB) have limited use of foreign programmes in favour of the home-grown variety.

Both ATV and TVB produce more than 3500 hours a year of local programmes, mostly in Cantonese. 95 per cent of prime time programmes on TVB's Chinese Jade channel are locally-produced. Money-losing ATV, which claims only 17 per cent of the Hongkong audience, nonetheless manages to keep up. In fact, both stations look surprisingly alike.

Most popular on both channels are historical dramas, which combine soap opera storylines with characters set in dynastic China or, as in a recent ATV series, in nationalist China just before the communist revolution. Kung-Fu dramas are also popular. Many have ghostly themes, playing to the Chinese interest in the supernatural.

Television can also pull from the large pool of local entertainment talent, who produce Chinese language pop songs, plays and literature. Song-and-dance extravaganzes attract large audiences. TVB produces music videos for local artists.

When foreign shows are bought, both channels try to provide as much local continuity as possible. "We have local announcers to present *That's Incredible,*" said Dewy Ip, a programme director at TVB. The same goes for syndicated western music video programmes. For example, local radio deejay Rick O'Shea hosts *A Video a Day* on TVB, which features MTV videos.

TVB's advantage is more noticeable because it has the colony's two all-time favourite television shows – *Enjoy Yourself Tonight* and *City Japes. EYT,* which has aired five nights a week for 21 years, is a magazine show incorporating comedy sketches, singers, information segments and talk. Ip credits localisation for its popularity.

"We have our own stars," he said. "We have our own version of Johnny Carson, our own *Saturday Night Live.* It's a live show. We can incorporate all sorts of elements – if a famous singer comes through Hongkong, or if there's a news event. It's very timely, very flexible."

TVB has just dropped *City Japes,* a popular five night a week sitcom, for a similar one entitled *Everything is Somebody's Favourite.* "They use lots of local elements," Ip said. "They're something like *The Cosby Show* or *Family Ties.*"

ATV battles the two successful shows with the tried-and-true costume dramas. ATV programmers admit they just don't have the money to complete with the glitzy TVB productions. "but we try to make up for that in quality." said H.Y. Kwong, programme director at ATV.

TVB is adamant about staying ahead, and is completing a new seven-studio complex complete with location sets. The station is making programming changes, adding more news and information. ATV is also adding new shows, including a local talent show called *The New Idol Club.* ATV is also completing in other ways. Its shares were listed on the stock exchange for the first time in 1987, in hopes of getting more revenues.

English-language programming has not seen much effort from either channel in the past, but both say they want to improve things. Both ATV and TVB operate English channels. English programming director Musetta at TVB says the English audience is unique.

"Expats aren't the main target, although they of course watch the Pearl (English) channel," she said. "The biggest English channel audience is Chinese. They're a little more sophisticated than the Chinese-channel audience, so we can offer them different things."

TVB is experimenting with *Interludes Artistiques* a series, which brings ballet, western and Chinese opera and classical music to the popular 21.30 weeknight movie slot. TVB aired the US football Superbowl live in January for the first time ever, to favourable reviews if a limited audience.

Wu said promotion has proved important. TVB is concentrating on the evening movies, which attract the largest audiences at both channels. "We try to do something to make them stand out," she said. "For example, in February, we took some movies about love and packaged them as a Valentine's day special rather than showing them separately."

Most of the movies come from the US or UK, as do the drama series and sitcoms shown on both channels. Australia is starting to make an impact, too. ATV has been especially eager to satisfy the homesick among Hongkong's 15,000 Americans with current running series like *L.A. Law* and *The Golden Girls.* Each English channel also has one locally-produced information show, as well as news.

TVB's Tse Ning

TVB wants to start showing more sports. So does ATV and its first successful attempt to outdo TVB on something has backfired. ATV, for US$ 900,000, bought exclusive rights to broadcast the Seoul Olympics in September. It immediately spent US$ 5 million in arranging coverage.

TVB sued, saying a prior agreement to share coverage still existed. The two stations did share Olympic coverage in the past, but the dominant TVB usually took most of the revenue. The Seoul Olympics are considered especially valuable as they are of interest to Asians and events will take place in daylight hour in Hongkong.

Hongkong's high court ruled in favour of ATV, but the supreme court overturned the ruling on appeal. ATV now says it will take the matter to the privy council in London. ■

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HK's dramatic sales

HONGKONG'S two television stations get a lot of mileage out of their local Cantonese-language productions thanks to extensive syndication.

As they are virtually the only production outlets in the world for Cantonese-language programming, they are able to resell their dramas, game shows, serials and sitcoms to expatriate Chinese audiences the world over.

Licensing laws in Hongkong require the stations to provide a certain amount of local production, but even without the laws the stations would be certain to create their own programming. Ninety-eight per cent of Hongkong's 5.5 million people are Chinese, and most of them speak Cantonese.

TVB earned US$174,430 or 12 per cent of its annual revenue from its syndication arm, TVB International in 1986. TVB International sells tapes of its shows to 30 markets worldwide. They include cities with large Chinese populations like London, Los Angeles, Toronto and New York, as well as small towns in countries like Malaysia which have large, but dispersed, Chinese populations.

It is estimated that there are half a million Chinese living in Toronto, and 100,000 in Vancouver and most them speak Cantonese. Phillip Chan, a spokesmen for TVB International, said other obvious territories include Taiwan and Thailand, where large Chinese audiences appreciate the historical dramas and Chinese cultural pieces produced by Hongkong Television. Germany, Holland, France, Portugal, Spain, Australia, and Central and South America also provide markets.

Most – 70 to 80 per cent – of the syndication markets is in home video. Twenty per cent comes in the form of television programming, sent mostly to TVB's Chinese-language pay cable channel in Los Angeles, as well as to Chinese channels in Vancouver and Toronto.

Distribution is quick. Chan said a programme produced in Hongkong can be on tape and in video stores in Malaysia the next day. Taiwan takes as long as a week or two, because the programmes have to be dubbed into Mandarin.

ATV doesn't release revenue figures, but it too distributes to markets all over the world. It circulates only on home video, and appoints licensees who distribute the cassettes and who take care of dubbing or subtitling. Henry Chow, Director of Syndication at ATV, said programmes are dubbed into English, Mandarin, Cambodian, Vietnamese and Spanish.

ATV's most popular show is *The Rise and Fall of the Qin Dynasty*, a 28-episode historical drama. Chow said the biggest sellers are the historical costume dramas, of which both stations produce plenty. ATV produces 500 hours of dramas a year, most in the form of five day-a-week, 22-week a year series.

Two of TVB's current historical costume dramas.

Dominant TVB is a great deal more ambitious producing 3,500 hours a year in Cantonese. Most of that is re-distributed overseas. Again, the serial dramas are the most popular, and Chan of TVB said that is all the smaller markets can absorb. Larger markets also buy variety shows, women's programmes and docudramas. TVB's most popular shows are also serialised, five days a week. Programme Director Dewey said that most are broken into 20 one-hour episodes, so a series lasts about one month. Especially popular lately for TVB was *Whistle in the Wind*, a costumed historical soap opera.

Audiences overseas are virtually guaranteed for both ATV and TVB, and both stations plan to increase syndication. Television is one of the few local industries which can profit from Hongkong's notoriously high immigration rate, which increased markedly when it was announced that China will take the colony back from the UK in 1997. ■

Nobel prize novels
and the latin American boom writers
on T.V. mean

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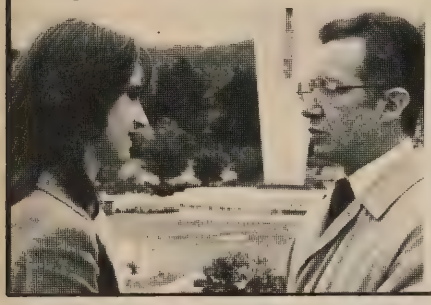

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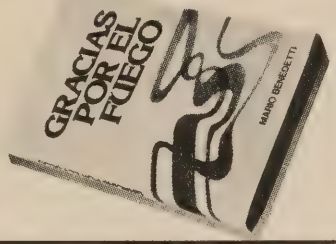

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Hi-vision future

NHK's eyes are looking firmly to the future. Diana Hill reports on he latest strategies being employed.

"I HAVE TRAVELLED to 20 different nations, communist, capitalist and socialist, I think it is vital in this day and age of broadcasting to develop a deeper understanding between countries. Tomorrow, I go to Cuba. . ."

Keji Shima, Executive Managing Director, is a man clearly determined that NHK's role should be a world-dominating one. Speaking away from the madding crowd at NATPE, in an operational suite at the Grand in Houston, he outlined the definitive strengths that NHK will lean on to take them into the 21st century. These include DBS (Direct Broadcast Satellite), Hi Vision (HDTV) and international co-productions.

Priorities

The latter are high on Shima's list of priorities: "We have between 20 and 30 international co-productions currently in production." These include *Unveiling of the Highlands,* a four x one hour series with CCTV in China that documents the nature on the borders between China and the Soviet Union, and *The Human Body,* six scientific co-productions with partners that include WGBH in the US and Sweden and Germany.

Another documentary, *The Arctic,* has only gone into full-time production this month yet can already claim an interesting history. Following a three year negotiation with the Soviet authorities to allow shooting in northern Siberia, NHK and Gosteleradio have reached basic co-production agreement and extensive joint research in the Soviet Union regions was completed in January. "This is a 50/50 project, NHK providing the finance and USSR providing the man-power and the services. These include helicopters and ice-breaking equipment. English, Japanese and Russian versions will be produced. The completion date is set at 1990," says Shima adding that "there is no special affinity between the USSR and Japan, but since Mr Gorbachev has been in power we are finally able to obtain information from the country."

The two previous years that NHK has attended NATPE it has had a booth but this year Devillier-Donegan Enterprises represented the company leaving Shima and his close-knit team of executives time to increase their contacts and plan strategies for NHK's future.

Powerful

These plans are currently revolving around DBS and Hi Vision. Still in experimental stages, the DBS system was launched on July 4, last year. ("Independence day in America" notes Shima with a flourish of humour, "we aim to become a powerful broadcasting nation just like the US!"). The purpose behind the DBS launch "is to tie in Hi-Vision in the future. I've put the fate of NHK in the DBS system". At the moment the major output of the 24 hour broadcasts is international news, something Shima has a keen interest in – he was President of NHK News for two years before taking charge of Broadcast Operations.

Newsfeeds are currently taken from America's CNN *Headline News* and ABC, and the UK's BBC and ITV, however, as from this month Moscow,

continued on p116▶

'Toppan', the Japanese hi-vision movie (right) and (below). High definition shots were directly printed from high definition tape. Film was not used.

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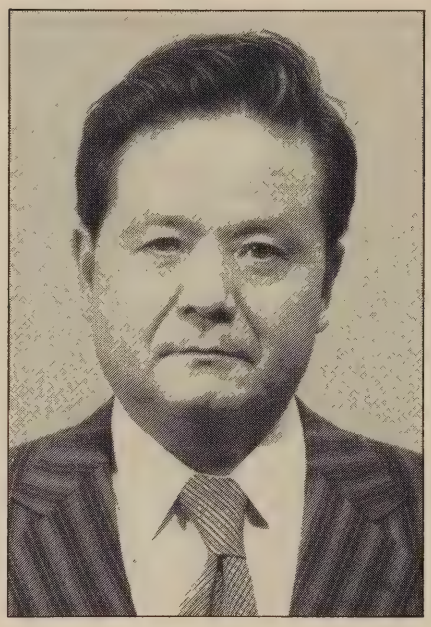
▶continued from p114

China France and Germany will be included in the news output and by the end of the year NHK is hoping to have added Korea, Thailand and other suppliers of Asian News. The Japanese appetite for news has always been more intense than most, Shima puts this down to "not having the resources that big nations like the US has, we must therefore be interested in all areas of the world."

At present, 500,000 households are able to pick up the DBS system with aims to reach one million by the end of next July. It is scheduled to operate as a regular, full scale service in the near future."

There is currently just one DBS channel (news) but NHK plan to launch two more – one sports and the other entertainment.

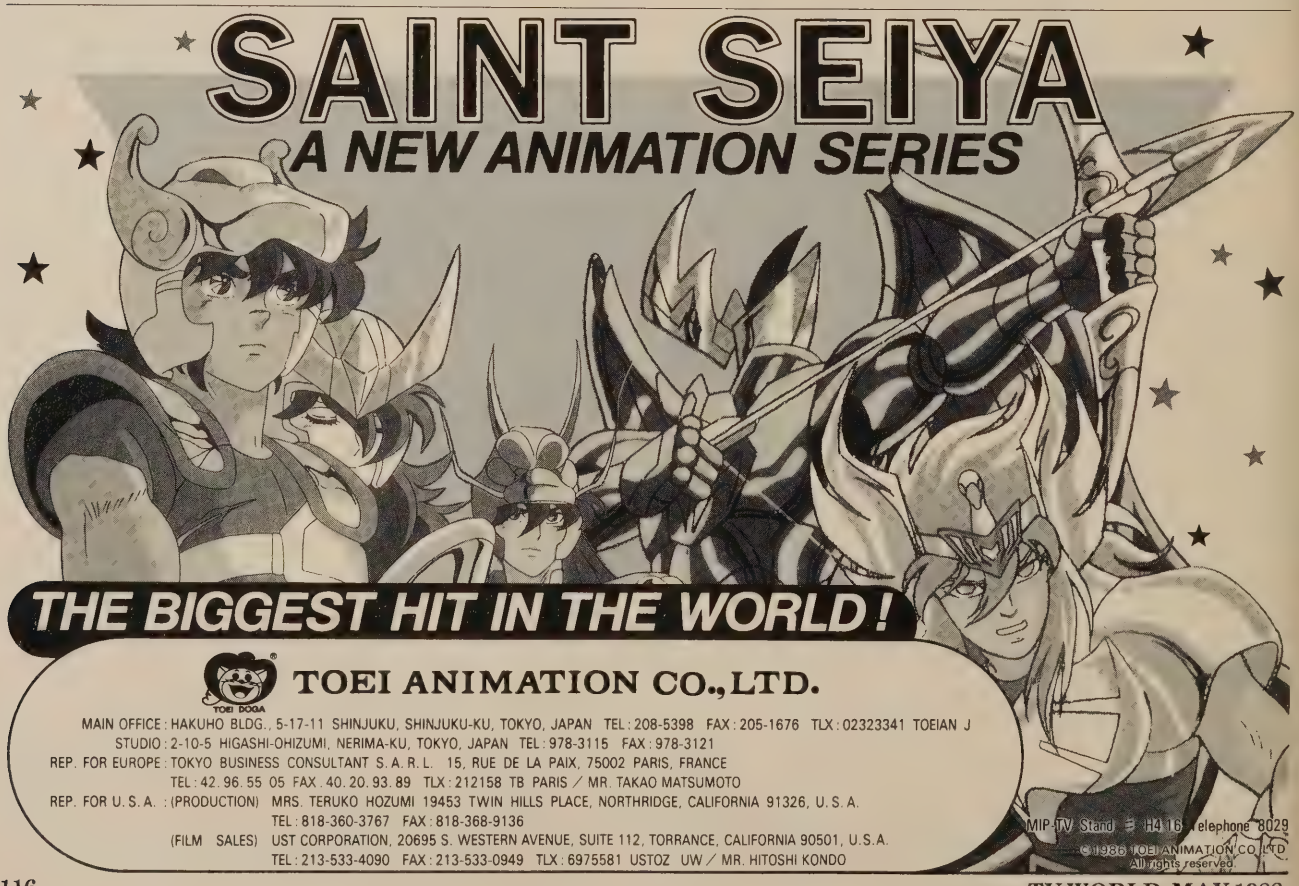
Running alongside DBS broadcasting, NHK has been developing Hi Vision which, according to NHK press material can convey to a viewer five times as much information as the current type of television. A new DB satellite, the BS3 is scheduled to be launched from Japan in 1990. The testing model for Hi-Vision is the current DBS in use – the BS-2 – and a number of experiments have been put into operation, including a live link-up with the Seoul Summer Olympics.



Shima: "the fate of NHK lies with the DBS system."

Over the next ten years, full-time broadcasts in Hi-Vision are planned, but this will depend on popularity and price. Shima estimates prices of the sets required between $2-3,000, and after the million mark is reached, a charge of between $6-10 will be introduced.

With all this technological development, NHK's policy of being self-sufficient as a producer will change. NHK still produces as much as 97 per cent of the material broadcast on its terrestrial channels, that's only three per cent imported product, with a six million dollar value. Now, however, the DBS channel takes in 80 per cent of its programming from overseas and Shima would like to see an increase of up to 10 per cent of imported product on the terrestrial channels. NHK is actively seeking co-production deals and is looking to buy more high quality material from the US, France, UK, Italy etc. Says Shima: "We would like to see imported and co-produced programmes account for about 30 per cent of NHK's total terrestrial and DBS programming. We are thinking of eventually spending around US$60 million annually by buying TV programmes produced by other countries." ■



Act of Betrayal

A topical drama on an IRA supergrass explodes onto the screens later this year. Ross Welford reports

THE PLOT is disturbingly topical; the locations range from Ireland to England to Australia. A new mini-series for release this autumn follows an Irish Republican Army informer on the run from his former IRA colleagues.

The four-hour two-part mini series is a co-production between Australia's ABC, Ireland's RTE and the UK's Griffin Productions, commissioned by TVS of the UK for a Channel 4 screening.

The series, *Act Of Betrayal* was devised by British producer Nick Evans a former producer at London Weekend whose credits include *The South Bank Show* and *Weekend World*. The idea, he says, came from the so-called super-grass trials in the mid-80s, when former IRA members and associates gave evidence against the movement in exchange for immunity and police protection.

"Many of them ended up in some pretty far-flung places," said Evans, in Sydney for the completion of filming last month. "I was interested in making a drama about how they make out in a new country."

The central character in the mini-series is Michael McGurk, an IRA man who is horrified at a Christmas-time bomb planted by the IRA in a crowded London shopping centre.

When he informs on, and gives evidence against his former colleagues, he and his family are sent to Australia with a new name and hopes for a new life. But the IRA, bent on revenge for McGurk's treachery, hire Tom Callaghan (Elliot Gould), a professional hit man, to go to Sydney to find them.

The series is co-produced by Nick Evans, and Ray Alchin of the ABC, and is directed by Lawrence Gordon Clark whose most recent work in Australia was the bicentennial mini-series *Captain James Cook,* which achieved record ratings for the Australian broadcaster when it aired on ABC. He also directed the award-winning Irish thriller. *Hartry's game. Act of Betrayal* was written by Evans and Michael Chaplin.

Griffin Productions is the UK arm of the European producer and distributor Revcom, and Evans's main role in pre-production was to bring TVS and Griffin together, while "on loan' from his own company of Benbo Evans.

"After that" says Evans, who covered the Northern Irish problem as a reporter at *Weekend World,* "It was Jeff Daniels at Revcom who approached the Australians to get them involved."

Early filming was done in Ireland with facilities provided by the State broadcaster Radio Telefis Eirran and was due to be completed in Sydney by the end of April. The final cut will be delivered by August, said Evans, for inclusion in the fall schedules of the participating broadcasters.

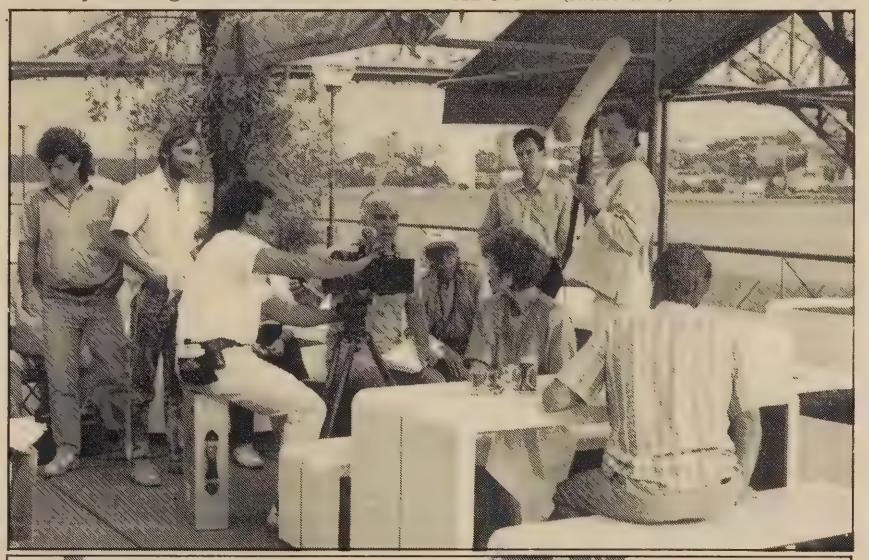
The series, which was made on a budget of £3 million (US$4.5 million) will be distributed internationally by Revcom and by Telso, the distributing arm of TVS.

Another series co-produced between Australia and the UK made its debut on the ABC last month.

Stringer is an eight-part dramedy about a world-weary war correspondent who returns to Australia expecting a simple life, but who instead gets caught up in a variety of adventures with his taxi-driver friend Yannis.

Following the example set by the American shows *Miami Vice, 21 Jump Street* and so on, a prominent feature in each episode will be an original song, two of which are to be released as singles, with an album to include all the songs from the series.

The show is a co-production between ABC-TV (Australia) and the UK's Televenture Film Production, and is distributed on the international market by McCann International Programme Marketing ■



Act of Betrayal: On location in Sydney Harbour

Erratum

In the March/April issue of *TV World* we mentioned that Hanna Barbera Australia and Worldvision Enterprises were both owned by Taft Broadcasting. This is, of course, no longer correct as Great American Broadcasting bought the two companies last year. We apologise.

Studio city for Sydney

SYDNEY will be offering the most advanced state-of-the-art film and television facilities in the world when a $300 million complex is completed in three years.

Studio City as the project has been called will provide a centre for the entertainment industry in Australia.

It will have a full scale motion picture and television studio complex complete with five sound stages and full back up facilities from editing rooms, screening theatres and production suites to set building areas, dressing rooms, wardrobe and make-up departments. There will also be sound recording and satellite communications capabilities.

Also planned are large scale public entertainment facilities including 10 cinemas, two live theatres and a selection of stores, restaurants and night clubs. A 36 metre tower office block will rise above the complex and is expected to be leased to a variety of companies involved in the film industry ranging from lawyers and accountants specialising in the film industry to film and video companies, radio stations and advertising agencies.

"The idea of the tower is to provide a hub for the whole media and entertainment industry which is fragmented all over the place," said Ken Stevens who conceived the project and is the managing director of Studio City. "A film maker can come and shoot a film and never leave the property and ultimately it would be shown in the cinemas."

Ken Stevens is a former United Artists executive in Australia, South America and England. He is also the Australian agent for the LA-based Showscan film group which is marketing a revolutionary form of filming and projection around the world.

Stevens won the tender for Studio City from eight other tenderers following a bid of $43 million for the 99 year lease on the 1.45 hectare site in the heart of the city.

International

He is hoping that the facility will attract international productions to Australia.

"American and English producers want to make productions here. We have good technical people and the Australian dollar is very attractive," he said. "But they don't want to come here and work from the back of a truck. They're used to the best and that's Studio City."

The State Government NSW Film Corporation has given its support for the project. They have long been advocating to improve the facilities in NSW, and feel that Studio City will be a major addition to its plans to generate overseas interest in using NSW as a film and TV location.

The announcement of Studio City comes at a time when a number of production facilities have been mounted around the country after many years of studio facilities in Australia being described as "inadequate".

But it has raised considerations in the film industry that there will not be enough film production to support all the new facilities.

The other major facilities are the $10 million Australian Film Studios complex built by Dennis Thompson in Melbourne and Dino de Laurentis' DEL Gold Coast Studio in Queensland.

The DEL studios are already showing signs of being a 'white elephant'. The first production scheduled, a feature calld *Total Recall* has been canned due to lack of funds from the parent company.

DEL's problems do not worry Stevens. He belives that the builders of the Gold Coast studios were being too optimistic in hoping that the film industry would be prepared to move to Queensland.

Stevens said that there have been sceptics about the Studio City complex but market acceptance has been extremely high even though the project is at such an early stage. ■

Skase extends 7 net, Holmes a Court exits

Katherine Tulich reports on the latest change around on the Australian media scene.

CHRISTOPHER Skase has become Australia's biggest television tycoon with the purchase of two television stations, TVW7 and SAS 7 Adelaide. This will give Skase's 7 network the largest coverage in Australia with 66.9 per cent of the national market.

The deal means the departure from the television scene of the Bell Group of Perth businessman Robert Holmes à Court. Skase will pay the Bell Group a total of $126.3 million for the two stations. The payments will be made in two installments – a A$12.6 million deposit payable on April 30 and A$113.7 million balance to be paid interest free on March 31 next year.

The Bell Group was forced to put the stations on the market to comply with the government's media cross ownership rules that do not allow co-ownership of TV stations and radio or print.

Skase acknowledges that the relatively low price he paid for the Bell station reflected the more depressed market now.

Skase bought the two stations with the knowledge that he would be exceeding the government's national viewing limit of 60 per cent.

While the new acquisitions bring Skase's audience reach to 66.9 per cent, that figure will rise to 73 per cent when his stations in regional Queensland are aggregated (that is, when regional stations will be allowed to broadcast over a wider area and therefore increase viewing penetration.

But it seems Skase is confident that the government will agree to extend the ownership limit to 75 per cent.

The issue has raised considerable debate in the government. Some members have tried to oppose the bill, arguing that it is showing that the government is pandering to the powerful men who run the media.

Pressure is not only coming from Skase. The other two networks, Frank Lowy's Northern Star Holdings Ltd and Alan Bond's Media Ltd will also be pushed over the limit after aggregation of their regional stations.

Northern Star will be the first network affected as it is due to aggregate in the Southern NSW market

continued on p128►

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Clash

"WE'VE turned our ship around and we'll be going flat out by the time the third channel arrives. Our wake will swamp that ricketty dinghy in which they're rowing!" declares TVNZ director-general Julian Mounter in the light of competition from the new channel.

It was back in 1983 that the government announced there would be a privately owned third channel to compete with TVNZ's two state-owned commercial networks – TV One and Network Two. Since then, the Tele-vid group of companies, popularly known as TV3, have won all four regional warrants as well as the news service, after a long drawn-out battle where they defeated seven other contenders.

TV3's on air target date has been set for March 1989, subject to a judicial review of the Broadcasting Tribunal's procedures which were challenged by the New Zealand Film Commission and Aotearoa Broadcasting Systems, the Maori third channel contender.

But TV3 is confident there will be not major legal hiccups, and is already well underway towards their plan to become the top network in the ratings race.

Decision makers

Top decision makers for the new channel are Tom Parkinson (Region One), Jeff Bennet (Region Two), George Andrews (Region Three), Trevor Spitz (Region Four) and Marcia Russell (TVN Ltd, National News Company).

Former programme director for GVT9 Melbourne, Kel Geddes, has been appointed network programmer for TV3. He has an impressive track record for taking stations to the top of the ratings.

Under Geddes the Nine network outrated its commercial competitors – channels 7, 10 and the ABC. He is also credited with taking Brisbane's Channel 7 and later ADS7 in Adelaide to the top of the ratings chart.

"I get into trouble sometimes," says Geddes. "I keep talking about ratings, about being number one and being a successful commercial television operation.

"A lot of people say you can't achieve that with quality programmes, but I would debate that. I've seen some fine drama that has enormous rating potential. I don't believe in the 'I can't understand it, therefore it must be good' kind of philosophy.

"We will be looking at buying popular programmes capable of achieving a large audience, but we will not sacrifice quality for high ratings."

Julian Mounter says he is looking forward to the competition.

"It's very exciting times," Mounter admits, confident in the knowledge that he has managed to establish with the help of his two controllers, Harold Anderson (TV One) and John McRae (Network Two), a clear on-screen personality for his two networks.

He sees TV One as the upmarket, information orientated channel and Network Two as the American style entertainment channel.

"Now that we have slimmed the two channels identities, it's easier buying product. Before I arrived, TVNZ was jumbling all its programmes up and its buyers never quite knew what product there were looking for."

He is also confident that TVNZ has sewn up a number of exclusive purchasing deals, including one with Granada Television. However Kel Geddes laughs:

"They haven't done special output deals with everybody. I have good

Julian Mounter: confident

contacts with distributors around the world because of my previous job association. Most distributors have a very open mind about the competition in New Zealand and they are looking forward to us coming. They tell me they want a healthy competitive market in New Zealand and are therefore delibertately avoiding doing deals.

"There is no way that TVNZ could do an output deal with every major in the States or Britain. That would be unrealistic. It would take more than the national debt to pay it off, plus they would have no room to play it.

"They have to look at the sensibilities of two channels with a set number of hours per night. How much programme can they absorb? If they are buying more than they need, and I know in some cases they have, they are doing themselves and the New Zealand public a disservice."

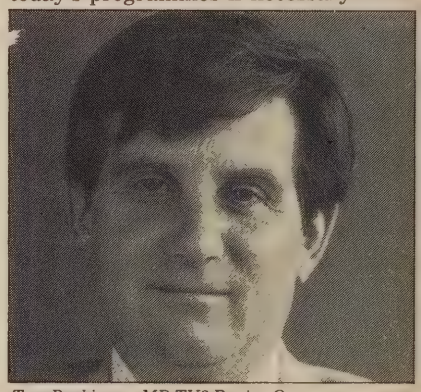
Geddes claims he spoke with some Australian distributors and queried with them product TVNZ had recently purchased only because they didn't want TV3 to get it.

"Where's the rationale behind that?, puzzles Geddes. "Do they buy programmes because they are good or because they don't want us to get it. There comes a point in time when you can't go on stockpiling programmes. If you are going to play the programmes they are an asset, if not the stock becomes a liability.

"Now I question the amount of stock TVNZ has purchased," says Geddes. "I don't know how the Government's accounting systems work. Will there come a time when they just have to write the money off, or will TVNZ eventually play the programmes? If they do play them, I'm not sure if much of it is going to be successful. Frankly I would question the value of their product in 12 months time."

"I'm buying for the future. I'm not buying for now. There's a lot of room for me to move. It's like going into a clothing store in summer and buying all the stock without the awareness that winter is to come – and that's a good analogy as far as TVNZ goes – I think their winter is about to come!

"Let them have five warehouses of today's programmes if necessary – I'm



Tom Parkinson, MD TV3 Region One

looking at buying for the future."

But Julian Mounter insists TVNZ is looking to the future too.

"We've set ourselves the goal of becoming number one and two in a three channel market, and we also intend to sell ourselves as national broadcasters. It's a difficult thing to do but you must remember that what you see is not the final look. We are buying to gear up for our new face."

of the Kiwis

Under a year away from the launch of TV3, the sparks are flying between the new entity and TVN2. Lyn Williamson reports on the new fighting spirit.

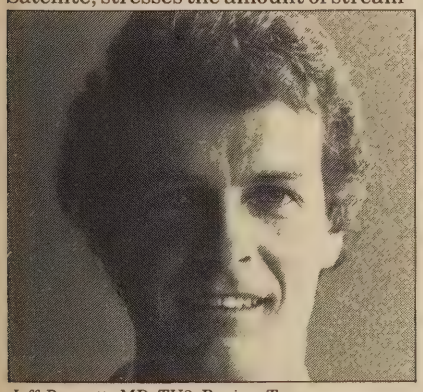
He sees that new face as a further development of what they are doing now rather than a radical change, but naturally enough doesn't want to give too much of the game away. Controllers Harold Anderson and John McRae were also reluctant to say too much about these further changes.

But, according to Anderson: "TV One is conscious of 1989 bringing further competition and we will be experimenting and researching fully to find out what our audience wants and when, then making sure we deliver it."

"My channel," he is at pains to point out," is not entirely ratings orientated. We won't be changing our programme buying emphasis too much, but we will be looking for attractive information programmes to go with our news and sport in order to keep our ratings up."

To date the two channels have almost a 50/50 split in the ratings, with TV One performing slightly better than Two.

Julian Mounter, who from 1984 – 1986, was Director of Programmes and Production for Thorn EMI Cable and Satellite, stresses the amount of streamlining which has already taken place since he took over the reins in 1986.

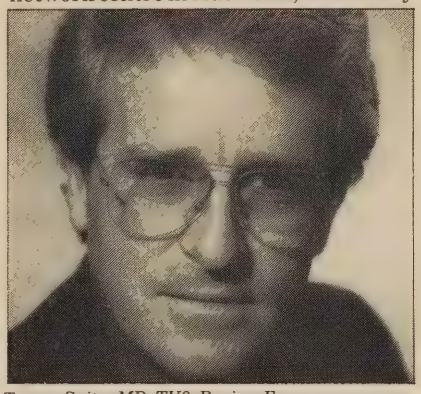


Jeff Bennett, MD TV3 Region Two

"We have practically changed the whole of TVNZ," he says. "We have changed 60 jobs in top management – taking on people who are used to competition, many of them Kiwis who have been working in television abroad and some who have had a high profile in competitive radio."

In a recent press release, issued under threat of Network Two being sold off by the Government to private enterprise, Mounter states: 'In the past two years, we have become much more cost effective, producing large scale public service television at a fraction of the cost of that made overseas, and at a lower cost than the third channel will achieve. We are producing higher quality programming with fewer people than in the past, with slimmed down and modernised management structures plus more cost efficient equipment'.

He is particularly proud of the new network centre in Auckland, which they are moving into in stages.



Trevor Spitz, MD TV3 Region Four

"It's the most modern network centre in the world, for awhile anyway. With its Beta SP equipment and its Betacart machines, it has enormous flexibility. Once we get into full production in competition time, we will be able to produce more programming for less money and with fewer people. This equipment base and structure makes it more flexible in programming terms."

According to Mounter TVNZ, in the past, tended to make certain programmes because of the resources they were locked into. Now he says that has all changed.

"We have added smaller flexible OBs to our large ones, so that we can do more things in the way of dramas and features."

But it is not only on the buying and production/administration front that TV3 and TVNZ will be competing. They will also be fighting over material from New Zealand's growing army of independent programme makers.

In its first year TV3 has forecast 27.4 per cent local production building to 47 percent by year four. Some of this will be made up from internal production and some from the New Zealand independents.

"I'll be actively looking for New Zealand programmes," says Kel Geddes. "I have a background in production and I know when I see a good script. I already have material from some independent producers which I am looking at now, and I'll be meeting with scriptwriters."

Despite TV3 plans, the Film Commission and the Independant Producers' and Directors' Guild are not falling over themselves in anticipation. They were opposed to TV3 getting the warrant because they claimed: "TV3 had the most blatantly commercial approach to all the applicants and the lowest commitment to New Zealand programming."

TVNZ, on the other hand, is deliberately firming up its relationship with New Zealand's independent programme makers. It's a relationship which is still very shaky but since the appointment of Dr Ruth Harley as TVNZ's commissioning editor for independent productions things have improved.

"Buying from the independents is a trend we started two years ago and its been very successful for us, but we've tended until now to take programmes from people who came to us. Now what we will be doing is to be more active and say we need a programme of this type and have them tender for it. . . . seek out the best and, it may well be the cheapest maker of it," says Mounter.

"We will go with a shopping list and fill the holes in our schedules." he continues, "But I must say that the past two years have been a learning curve for the independent industry in New Zealand. A number of the independent programmes have been a disaster, a real problem because people have been learning to handling their budgets and their relationship with us, learning to take on ambitious runs of product. Now they are getting much better. They are raising their average."

This media race for the lion's share of the viewing public can only mean one thing for New Zealanders – a better deal.

Grumbles about the standard of programming over the past few years have been constant. Now, hopefully, there will be a choice. The next 12 months should prove to be some of the most exciting in New Zealand's broadcasting history. ■

The impact of energy

Never before has New Zealand had so many exhibitors, and all are displaying a new aggressive sales approach.

Graham Kerr and wife Treena in 'Simply Marvellous'

IN AN increasingly competitive climate, New Zealand exhibitors at this year's MIP are stretching their wings to offer a wider variety of new product with a trend that leans away from kidult drama to documentaries.

Energy Source International, a recently formed subsidiary of Energy Source Television, will be exhibiting for the first time. Also look out for an impressive-looking, newly streamlined Television New Zealand International.

In addition to this the National Film Unit, The New Zealand Film Commission and Graham McLean Associates Ltd will also be represented.

TVNZ International's new general manager Helen Tourell admits: "We have to be more aggressive in the marketplace. At the moment, we are known internationally for our kidult and family viewing product. Buyers come from Sweden, Britain and Finland knowing we have that product, but I want to expand that. We have some excellent documentaries and wildlife programmes."

She cites three titles she is particularly keen to tell people about. *Icebreaker* was made by Malcolm Ferguson and Loren Robb, and Tourell is selling distribution rights to all territories apart from the US and Canada, which will be handled by Marie Hoy of Cori Films International.

"The direction of International is changing," Tourell stresses. "We are keen to acquire more product, particularly for the Australian and Asian markets, and we are currently reviewing our present agents. I am also keen to establish an American agent.

"TVS represents us in the UK and is doing an excellent job."

"In the past, under Maurice Smythe, TVNZ International's attitude seemed to be far more relaxed. 'Here are some programmes from TVNZ — see what you can sell'. Now I'm looking at things differently. We have to sell to survive," she says.

Energy Source International also has an impressive catalogue. But what will undoubtedly attract the most attention is the four hour mini-series *The Rainbow Warrier Conspiracy* starring Brad Davis, Jack Thompson and Bruno Lawrence.

"The immediate dramatic appeal of this series affords a new company such as ours an opportunity to enter the world television market with considerable impact," says managing director, Peter Sainsbury.

Sue Thompson, manager of international sales for Energy Source, says an

Sue Thompson

Bronwen Stewart

enormous amount of interest has already been shown for the mini-series from Japan, Singapore, US and Britain as well as several European countries.

She also expects interest to be shown in *Cry Havoc*.

"It's a particularly fascinating documentary about Mozambique. Film maker Fionna Douglas financed it herself but had no money left to market it. We saw its potential and picked it up. It is not a sensationalist documentary displaying a lot of carnage. The people of Mozambique tell their own story and for me that heightens the documentary's power."

Energy Source also has 39 half-hour episodes of the cooking series *Simply Marvellous,* featuring ex-Galloping Gourmet Graham Kerr and his wife Treena, along with a wide variety of television products in the development/production stage.

The company has set itself up not as a production house, but prefers instead to concentrate on the financing and marketing of a range of high quality feature films and television productions within Australia and New Zealand.

Following the closure in January of the Gibson Group's international distribution division, Bronwen Stewart joined the National Film Unit's marketing director Linda McGregor. She will be at MIP TV with an environmental documentary *The Lake That Exploded,* and will also be promoting the soon-to-be-completed documentary *White Boots and Busby,* an entertaining look at competition marching.

Dave Gibson commenting on the shut down of Gibsons' international distributing division, said: "The division was originally set up eight years ago before there were any alternatives. Now there are several. Also with the shift to pre-sales and co-productions there are less programmes available for distribution, so we feel this is a good time to concentrate on our main strength, production."

An ocean voyage in the world's largest war canoe is the subject of one of New Zealand's new short films *Rere Ki Uta, Rere Ki Tai — The Voyage* being premiered at MIP this year by the New Zealand Film Commission, which aids New Zealand's independent film makers to sell to television.

Islands of Light, contrasting the dances of Samoa, the Cook Islands and New Zealand, will also be available, along with *Guns and Dreams* made by Peter Cathro and Richard Riddiford who set out to look at the society being created in revolutionary Nicaragua.

Dramas include Pat Robins' *Instincts* and John Anderson's *Journey,* which was adapted from a story by the well-known Maori writer Patricia Grace.

Kerry Robins, who was with the NFU has now joined Grahame McLean Associates Ltd. The company has produced two series of *Worzel Gummidge Down Under* and will be selling these along with two new titles *Action Down Under* — a five part series on sport and fishing in New Zealand, and *Pumpernickle,* a half-hour drama. ■

presents

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Whose Irish eyes will be smiling?

The Republic of Ireland may not be a potential goldmine for commercial TV operators, but nevertheless, at least six companies will be bidding to run the Third channel. Roger Greene reviews their chances.

AFTER a 25-year honeymoon, RTE, Ireland's state run broadcaster, will shortly have competition. Adding insult to injury, Communications Minister, Ray Burke will not entertain a submission from RTE for the franchise of the proposed third television channel.

However, although this Government initiative is largely welcomed by the public and certainly by the beleaguered independent production industry, it now appears unlikely that the Minister's office will be inundated with applications from potential franchisees. The reason for this is purely financial.

Ireland must rate near the top of the list of the most unattractive countries in the world for indigenous commerical television. With total national advertising revenue in 1987 of £127 million (US$228.6 million), divided between national, regional and consumer press, RTE Television (two channels) and RTE Radio (two channels), the outlook for a new television station is at best limited.

Attractive product

The Irish advertising business is slow to respond to any new medium until circulation or audience ratings are well established, so the prospect for the new broadcaster will be a substantial capital outlay for considerable time, before any return income can be forecast. In a near depleted economy such as the Irish Republic, it is easy to understand that large capital finance is not readily available and as such, prospective franchisees will be far from optimistic.

But, added to the plethora of media dipping into the small advertising revenue pond, is the problem of multi-channel viewing. With limited resources available to woo viewers with attractive product, the new broadcaster will have to compete with no less than fifteen other broadcasters.

These include the two national RTE channels, and the UK signals of BBC 1 & 2, UTV/HTV (depending on region), Channel 4, and S4C and satellite channels Sky and Super. Added to this are regional broadcasters, a sports satellite and a childrens channel. As things stand, it is highly competitive to secure viewers and nigh on impossible for a new broadcaster to establish ratings against limited revenue and a ridiculously large choice for the viewer in a country with a total population of 3.5 million.

Fred O'Donovan

Though senior in years to most of the competition, Fred O'Donovan is another Fianna Fail afficianado with a string of former top jobs on his curriculum vitae – all political appointments. He is a former Chairman of the RTE Authority and also erstwhile Chairman of the state run National Concert Hall to name but two.

He is also another of the "say nothing" brigade frequently whispering with politicians in the corridors of power. He is reportedly still in the franchise race, but with whom remains a mystery.

Fred O'Donovan: Of the 'say nothing brigade'

Consequently, the old adage that commercial television is "a licence to print money" gets no hearing in Ireland. But, despite the dubious odds, there are a number of interested parties willing to venture in, albeit with an air of caution. This air of caution also means a clamp down on information from the prospective franchisees. Not unnaturally, as with most issues of this type in Ireland, there is also a degree of political manouevering and party support of a clandestine nature.

The six main contenders are a mix of individuals ready to start up consortiums and some already established communications companies.

Above: U2

Windmill Lane

Since his return to Ireland from UK 10 years ago, James Morris, one of three founding directors of Windmill Lane Studios, has established himself and his company, principally a facilities and editing house, as the leading, glamourous and yuppie-led operation in the country.

Although now dabbling in film and television production, Windmill Lane has primarily made its name as an editing company, particularly in the field of television commercials.

The company also has an international reputation as a sound studio and is now the recording base for top bands such as U2, Def Lepard, the Chieftains and Howard Jones.

Windmill Lane is a sophisticated and well run organisation. It also has government recognition in the form of a capital development grant from the Industrial Development Authority, the state run boy charged with creating employment in Ireland. If Windmill is awarded the concession it will be one its managerial strength, reputation and its jobs creation image.

Oliver Barry

A leading impresario and rock band promoter. Oliver Barry is a strong Fianna Fail supporter with, it is said direct line communication with Haughey. He is said to be putting a consortium together with political blessing and is a favourite to become the new television channel franchisee. Like all people with political affections in Ireland, he declares nothing, but is widely regarded as one of the shrewdest entertainment businessmen in Ireland.

Atlantic Satellites

The company already has a £100 million concession for Ireland's first satellite, having beaten RTE, the Irish Telephone Board and Guinness Peat Aviation.

Atlantic Satellites Ltd. is linked to the Hughes Corporation in the US which puts them in the heavyweight league. Atlantic will also have the hardware when it gets underway with its satellite channel inn 1990.

However, in its endeavours to appear fair, the government may not look favourably on Atlantic by granting it a second concession.

Cork Multi-channel

On a nationwide basis, Cork Multi-Channel could well prove a good choice being situated in the south west of the country, as there is already a glut of media in Dublin.

The company is run by Corkman Jim O'Shea and already has experience in local television. This is a good outside bet for the franchise race and must appeal to the government for its geographical location, which will eliminate the provincial accusation that everything happens in Dublin.

The Smurfit Group

This multi-national magazine publishing and printing giant has the manpower, expertise, political clout, endless financial resources and heavyweight bullying power to get control of just about any moneyspinner it desires.

As a publishing group it just may well be overlooked by the government in the same manner in which Irish Prime Minister Charles Haughey is said to be against handing the franchise to the newspaper groups – the Trish Press, Cork Examiner and the Tony O'Reilly run Independent Newspaper Group.

Michael Smurfit: may be overlooked?

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The International Video Dance Grand Prix is a Région Languedoc-Roussillon event, organised by the IMZ.

Ikon inspiration

It may be small, but it has something to say, and as Bill Third reports, the Dutch public take it seriously

THE IKON may be one of the smallest of the Dutch broadcast organisations, but its programme output is of a consistently high quality, and unique for the Netherlands, IKON makes 85 per cent of its total output itself.

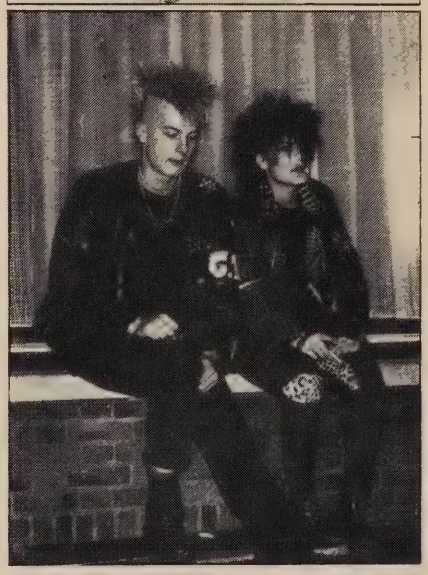
Since its inception in the post-war period as a Protestant broadcaster, the IKON has profiled itself as a progressive Christian organisation that is socially engaged and regards the medium of television as a pastoral challenge. The philosophy of the IKON is that though television is stereotyped as a banal mass-medium it can also work in a very intimate and personal way. If television can make people joyful or despondent, then it can surely also bring comfort.

IKON research indicates that there is an increasing hesitancy among people to discuss their own experiences and problems on the air. On the other hand, IKON researchers also found that TV programmes about personal experiences can inspire and move people to start discussing issues with each other.

This has encouraged the IKON to develop programme formats that show up people's deeper feelings. Watching TV is always a form of making contact with other people and in the thousands of letters and telephone calls that the IKON receives about its programmes, the subject is usually emotions rather than differences of opinion on political or religious matters. This kind of reaction only confirms the IKON's view that its kind of programmes can trigger off valuable discussions in the home.

An Exciting Life is a typical IKON programme. A series in seven episodes, it is centred around the day of a 45th wedding anniversary. During this day of celebration with all the children and grandchildren, old memories, old wounds, amusing stories and suppressed emotions, all come out. Each of the seven episodes has its own issues, and shows how society has changed over the years and how these changes affect our feelings.

The IKON likes to use amateur actors in its drama productions, who are judged capable of acting out something that they have themselves experienced. The aim is to increase the authenticity of the theme, which they feel would be difficult using regular actors. Professional actors are also used, but the company thinks that their recognisability as actors is a handicap because of identification with other roles, or they may build up their roles using well-tried but perhaps cliched techniques.



Two different "Glimpses of a Generation": BRT and IKON

A brand-new IKON programme is *Pas de Deux* that takes a look behind the scenes of the world of pop music. Pop music is an important part of the life of most young people, *Pas de Deux* poses the question "Why?". Since the reasons for this importance vary so much, the programme is in the form of four double portraits. The first of these shows a confrontation between the mother of an unknown hard-rock guitarist, "mother heavy metal", who attends all of her son's performances and is convinced that one day he will be famous, and the mother of a well-known pop artist who stays out of her son's professional life, only worrying about his state of health.

In *Two People*, Willem Nijholt plays a TV preacher whose wife has died. He looks back at video tapes showing his wife and himself on TV. This forms a confrontation with his past beliefs on life and death and shows that he can no longer stand by those beliefs. This programme has been taken over by Austria's ORF television.

The IKON is currently broadcasting a series of four docu-dramas entitled *Suspect*, in which young people appear before a juvenile judge and are questioned about their motives for a series of crimes. These include; a break-in, rape, violence and shop-lifting. Family members, friends and girl-friends and other concerned parties appear as witnesses.

Something of a breakthrough for the IKON was the 1986 production *Sanne*, directed by Eric Oosthock. The story is about a mother and daughter who are both political activists, but the difference between them is that the daughter favours extra-parliamentary means to achieve her aims. This series about means and ends in social change was bought by Channel 4 and broadcast on Saturday evening prime time; something none of the large Hilversum broadcasters has ever achieved.

The IKON welcomes co-productions of the right kind. Last year saw such a co-production with the Belgian BRT entitled *Glimpse Of A Generation*, about youth in the 1980s. The actual theme is: "meeting places and the gigantic hold that commerce has acquired over the youth market". The plan was IKON and BRT would do one episode each, in its own way. BRT in *Villa Tempo*, made a programme about conforming, style and consumerism. Via a flood of visual information, a satirical impression is given of the inner world of many young people in the 1980s. In keeping with its subject, it is filmed in video-clip style.

The IKON's contribution on the other hand, gives an impression of a Saturday night out in a small Dutch town, where hundreds of young people swarm towards the central meeting point: the Disco. In this weekly pilgrimage, we see how young people act and interact and how adults react to this. There are no

continued on p128▶

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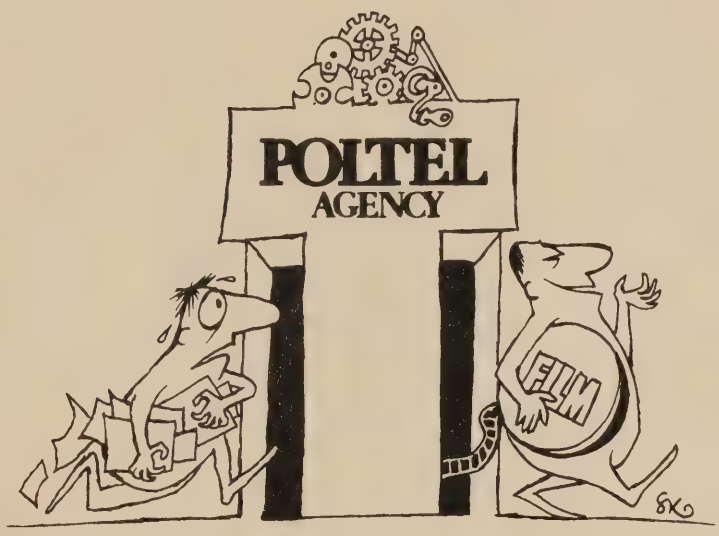

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Ikon inspiration

continued from p126 ▶

fast cuts, or tough interviews, because this is not a discussion programme: you have to experience Saturday night through the eyes of the youth. This co-production was awarded the Prix Danube in Bratislava, by a jury composed almost exclusively of East European critics. And it is 90 percent certain that the programme will be broadcast in Russia. There is also a proposal for co-operation between IKON/BRT and Russian state television. The aim is to organise a live discussion by satellite between Russian youth and young people from Holland and Belgium. The technical and financial aspects of this are now being explored.

Over the years the IKON has built up a tradition of self-made drama productions on typically Dutch situations, which nevertheless get a great deal of response from other countries. This could be due to the fact that the IKON is a broadcast organisation that wants to stimulate the dialogue between the generations and does not regard "youth" as a mass of monkeys, but wants to approach them as individuals worthy of communication. The broadcaster has already claimed more than 40 youth programmes that it will show on Netherlands Three in prime time on Sunday evenings.

The IKON currently has only a very limited amount of air-time and in view of its background it must devote some of this to what are strictly church affairs. Nevertheless, IKON's current affairs programme *Kenmerk* has for the last 25 years been the public face of the broadcaster. In co-production with its Catholic colleagues in Hilversum, KRO/RKK, *Kenmerk* devotes a great deal of time to human rights, ecumenical discussions, work in developing countries, faith and society, plus the situation of ethnic minorities. To make all this work, IKON has a small but adequate network of foreign correspondents. During the consternation that the placing of Cruise Missiles in the Netherlands caused, the IKON developed a weekly report on the subject.

In choosing topics for programmes and the time they should be given, the IKON is guided solely by the criteria of content and quality. In this way, just as with drama, the IKON's approach is complementary to that of the other small broadcasters with their own special talents and responsibilities. Nor does the IKON avoid its own responsibility to help young people seek the answer to the important questions in life. Ratings are not its primary concern, although it obviously tries to win as much of its target viewing audience – youth – as possible.

This critical approach to the medium of television found expression in the 90 minute film *Consuming Hunger*, a co-production between IKON, the UK's Channel 4, and PBS from the USA. The film analysed the Ethiopia Action of 1984. Who determined the exact moment at which the famine became big news? Had there not been a big famine in Brazil quite some time before that? Or was it just because of a lack of other important world news that caused the story to come to prominence? Is hunger only news when spectacular pictures can be provided of people dying like flies?

The IKON does not avoid difficult questions, but prefers to seek them out. All very calvinistic? Perhaps. But at least the public takes it seriously. ■

Skase extends 7 net

▶continued from p118

by the end of 1989. Northern Star is about to commit more than $10 million in installing equipment to broadcast over the wider aggregated market and is anxious to know its position. It is offering the government an incentive by agreeing to aggregate early in 1989 instead of late in the year which would bring the government some kudos.

While those in favour argue that the increased limit is necessary to give the industry a strong commercial viability, those opposed feel that it is limiting the independence of the media by encouraging a few powerful operators.

In a letter that was printed in the *Australian Financial Review*, the Treasurer Paul Keating defended the increased ownership, by stating that "with three private channels in each capital city, even with 100 per cent of audience reach, Australia would still have five independent television networks.

"That is five networks in a population of 16 million people. Britain has four networks in a population of 60 million. Australia has a much greater diversity in television."

He further stipulated that his government had done more to increase media diversity by implementing the cross ownership rules.

"As a result and effect of the government's cross media rule not one major television network is now owned or controlled by a print proprietor. Before this change, the Sydney and Melbourne Tens were owned by News Ltd, the Nines by Kerry Packer's

Holmes a Court: bought out

Consolidated Press and two Sevens by Fairfax and the *Herald* and *Weekly Times*." he said.

"Letting the main network TV operators own either 75 per cent or 100 per cent of what is in effect their own network does nothing to change what is actually shown on individual TV stations." he said. "But, barring them from also owning newspapers and radio in the same cities makes the world of difference about how much influence they actually have."

While it seems that it is now fairly certain that the Bill will be passed, Skase made it clear that the new capital city core of the Seven network would remain intact even if the threshold level were not increased.

To comply with the rules, the purchaser of the two stations was not Qintex Limited but a company called Kaycliff Pty Ltd, owned by Skase and Qintex executives. It was intended that the present owners would sell out to Qintex, at the price payable to Bell pending the clarification of the political position.

If the politicians in the end do not agree, it will only require a relatively minor adjustment to bring the network coverage down to the 60 per cent level.

"The implement point is that any variation would not in any way involve divestment of part or all of Melbourne, Sydney, Brisbane and Perth. At the very most, in a capital city sense, it may require selling off a majority interest in the Adelaide station (SAS 7)." Skase said. ■

Scansat soars ahead

NRK's dominance is being challenged by the new media. Gerard O'Dwyer reports on the latest developments

MULTI channel television is a relatively new concept in Norway. Up to the early 1980's and before the arrival of the satellites, Norway was for all intents and purposes a one channel land. NRK ruled the airways unrivalled and unopposed, dominating the attentions of an almost captive audience. Times have since changed. Perhaps not to NRK's advantage but certainly to the benefit of Norwegian TV viewers.

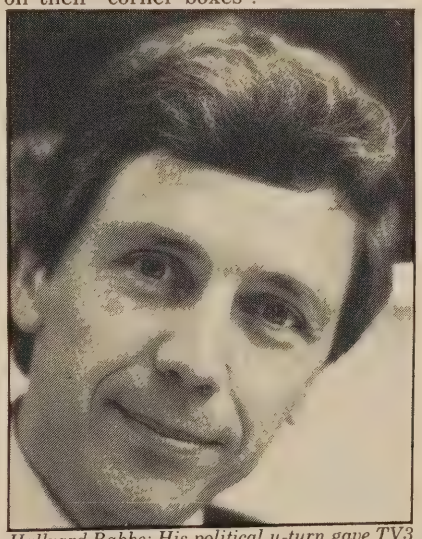
Vying for a share of NRK's traditional hunting ground are Sky, Super, TV5 and more recently, Scansat's TV3. Sweden's two public service channels, TV2 and Channel 1, can also be received in Norway through a well developed ground station relay system and through over half the country's 49 urban rural networks. NRK is holding its own in the Tam ratings while the satellite channels are enjoying a mixed bag of success.

More than 50%

The best performing among the new arrivals is TV3. A gallup poll conducted in February found TV3 to be the second most watched channel in Norway behind NRK. 53 per cent of TV viewers monitored over a 10 day survey period tuned into TV3 at least once a week while the poll revealed that up to 200,000 Norwegians tuned into the Scansat channel for 25 minutes each day. This represents 31 per cent of viewers cabled for TV3 reception.

Scansat management and its financiers, the Scandanavian investment company, Kinnevik, have reason to be pleased with the results, even more so because of the rumpus TV3 caused when its application reached the Norwegian government, who stood defiantly opposed to the granting of a broadcast licence to TV3. Culture minister Hallvard Bakke's now famous political U-turn in January, bowing to public and political pressure to issue Scansat with a licence, guaranteed TV3 an important foot inside the Norwegian door.

TV3's rapid success among the Norwegian, Swedish and Danish viewing public is largely attributable to the often lacklustre and highbrow offerings of public service channels in these countries. This is particularly true in the case of both Norway and Sweden, whose programme formats are dotted with news and current affairs slots. TV3's entertainment orientated programming diet has found widespread appeal among Scandanavian TV viewers, who have as a group been starved for many years of wholesome and continuous TV entertainment in the form of crime, music and comedy serials on their "corner boxes".



Hallvard Bakke: His political u-turn gave TV3 the all important foot in the door.

The Gallup poll also reflected the growing popularity of satellite channels Sky and Super. While their rise in the popularity ratings is not as rapid as in the case of TV3, any achievement, however marginal, must be welcomed by both networks. TV5's popularity on the other hand hasn't altered much since it was carried onto a wider cable distribution platform in '87. The network has consistently shown the lowest ratings for any Scandinavian or foreign language channel in Norway and remains virtually unwatched.

In excess of 370,000 homes are cabled in Norway while 300,000 can receive TV3, Super, Sky and TV5 programmes. NRK broadcasts cover a more extensive viewer network, as do Swedish channel 1 and TV2. While TV3 has certainly helped to change the face of Norwegian broadcasting, and in the process won many new viewers at the expense of NRK 1, the Norwegian public service channel has ironically taken few radical measures to secure its audience. The overall content or nature of its programming diet hasn't improved to any remarkable extent.

NRK is still banking on viewer loyalty, offering a carefully selected diet with domestic programming as the main course and foreign programming for dessert. NRK offers an average of 105 broadcast hours per week and 15 viewing hours per day. Between seven per cent of programming consists of

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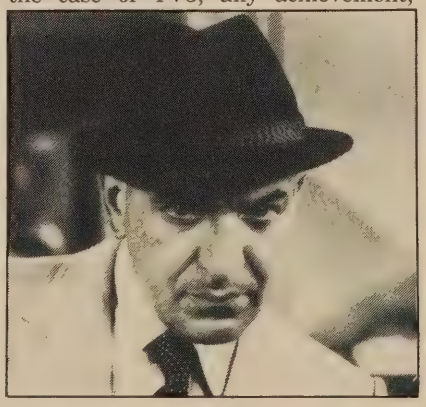

Popular programming currently being shown on TV3: Kpjak (MCA), Tracey Ullman Show (20th Century-Fox) (bottom right), and Santa Barbara (New World Television) (top right).

Scansat soars ahead

► continued from p129

Norwegian or Swedish language current affairs, light entertainment, children's features and sports products. Time devoted to foreign programme output varies from week to week but rarely exceeds 21 hours per week or three hours per day.

TV3's attraction is to a significant degree based on its ability to offer a wide range of both Scandanavian and foreign programming in addition to frequent feature film slots, a glaring omission from NRK 1, TV2 and Channel 1, programme schedules. TV3 broadcasts are also in either Swedish or Norwegian, an important asset the channel has over competing satellite channels, despite a high degree of literacy among Swedes and Norwegians to the English language.

The Kinnevik group has formulated a five year investment plan involving expenditure of over 43 million used up to 1993 for TV3. Scansat has also clearly gone to much trouble to sign up big names including Disney, Columbia, New World Pictures, MCA, 20th Century Fox, Thames Television and Central TV. The company has secured a three year exclusive deal with Disney programming from Columbia and a further 800 from MCA. Scansat is hoping that its upmarket entertainment programming policy will attract new and wider audiences, creating a more opportune commercial climate in which the company can expand its ad-portfolio to include bigger Scandinavian and international sponsors.

TV3's five year development plan may benefit from start-up problems being experienced by the proposed NRK2 and the delayed launch of the Tele-X DBS project. The Nordic council voted once again to postpone a final decision on Tele-X until June. This latest setback for Tele-X was handed down by the Nordic council at its March 10 meeting in Oslo. There is now every indication that Tele-X will be scrapped or shelved indefinitely, as Finns, Swedes and Norwegians from across all political divides disagree on a wide range of issues including financing, channel capacity and whether future satellite broadcasts will be ad-financed.

Popular programming currently being shown on TV3: Kojak (MCA), Tracey Ullman Show (20th Century-Fox) (bottom right), and Santa Barbara (New World Television) (top right).

The earliest launch date for Tele-X is now autumn 1989, while a continuing domestic row in Norway concerning how NRK2 will be financed is certain to delay the channel's eventual start-up. Norway's Social Democratic ruling party is set against ad-financed TV, though has few other options available if it wants to secure the network's long-term viability. NRK2's startup is being viewed in Norway as a test-case for ad-financed domestic TV.

Apart from the broadcasters, other media interests are also showing a growing interest in the NRK2 debate including advertising agencies and sponsors. Shut out from advertising on domestic public service network, Scandanavian companies have shown a genuine interest in TV3 as an advertising medium, though this is likely to change somewhat if NRK2 comes on the air, with Norwegian companies and ad-houses shifting attention to the more "local" NRK2 channel. Many Norwegian ad-houses see their TV3 ad-campaigns as nothing more than a warm-up and testing ground for when NRK2 springs into action. ■

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Popular pushes at Polish TV

Polish television is ensuring its continuing success by importing more and increasing its co-production. Bogdan Slowikowski reports on the latest activities.

TELEVISION in Poland has become much livelier, as manifested in the ever more frequent foreign travel by its representatives. TV president Janusz Roszkowski has already deserved the title of a great TV traveller, since none of his predecessors on that post showed such an activity in the international TV scene. President Roszkowski has left for Cannes together with the managing director of Channel 1, Andrzej Turski, and the chairman of the Polish Journalistic Association, Arthur Howzan.

The most recent journey by president Roszkowski several weeks ago took him to the United States. Polish TV and the ABC network signed an agreement for cooperation forms and with CNN in Atlanta. Soon afterwards, Warsaw was visited by Charles Wick, director of the United States information Agency, who made a preliminary offer to initiate direct satellite broadcasts from the US into Poland.

Product from Poltel: The Swan Drama (above) and Mr Blotts Academy

Prominent Poles play an important role in this TV diplomacy. Talks have been continuing between Poland and RAI to broadcast RAI-1 programmes to one of the Polish cities via satellite. The Italian TV coverage of Religious ceremonies with the participation of Pope John Paul 2 – the Polish Karole Wojtyla – is an attraction for the millions of faithful in Poland. The Pope's ties were closest with Krakow, so this historical city will most probably be the one to benefit from the RAI offers.

The recent negotiations between the Polish and Soviet TV organisations were marked by the repeated use of the term *Glasnost*. In the mutual inter-TV relations it means taking up historical topics which have so far been neglected and concealed. Among them, there is the question of Poland regaining her independence in 1918 in the context of the preceeding Russian annexation, or the January uprising of 1863.

At present, Soviet historians are carefully studying the screenplay for a Polish-Soviet TV series devoted to the youth of Adam Mickiewicz, the greatest Polish poet who was born in Lithuania, now a Soviet republic, in the 19th century.

What is behind those foreign travels and international negotiations? the Polish TV managers admit that they strive at the broadening of TV repertory and at making it more attractive through more foreign buys, of which feature films and series are the most important. In 1987 the two channels of Polish TV aired 475 TV movies and 449 one-hour episodes of 81 series. The films broadcast on both channels came from 32 countries of the world, mainly in the West. They included 117 features from Poland, 81 from the Soviet Union, 70 from France, 62 from the US, 34 from the UK, 19 from Italy and 14 from West Germany.

Those over 2000 hours of film repertory made up a quarter of the entire air time on Polish TV in 1987. Most popular were western films. Record-size audiences were attracted by TV Channel 1 when it aired the US-made *Airport* (79 per cent of

continued on p132▶

Pushes at Polish TV

▶continued from p131

viewers) and the American series *Thorn Birds* (77 per cent of viewers). The same titles received the highest number of excellent marks awarded by the Polish audience: *Airport* (63 per cent) and *Thorn Birds* (58 per cent). One percent of Polish viewers equals 270,000 people.

On TV Channel 2, which can be received on 70 per cent of Poland's territory, the largest audience gathered for the American made film by Polish director Roman Polanski *Rosemary's Baby* 40 per cent and the American series *Lace* (50 per cent). The majority of audience excellent marks were awarded to the series *Root – Part One* (45 per cent).

Polish TV needs some US$1.2 million for film purchases a year. The institution has stored a sufficient supply of titles from the West to live through to the end of March 1989. Means for the current and future film purchases are first of all provided by proceeds from co-production contracts and services rendered to foreign producers and TV crews in Poland.

TV will be a perfect opportunity for the director of the Polish TV imports-exports-services agency Poltel to finalize talks on co-production contracts and services. Before his departure for Cannes, Poltel director Lew Rywin told *TV World* that as a result of services rendered by the Polish side to the French studio Gaumont for the feature film *Shatov,* an adaptation of Dostoyevsky's *Crime and Punishment* directed by Andrazej Wajda, another studio, Flash Films, became interested in the idea of cooperation with Poltel. The planned picture *Le Brassier* is to be directed by Eric Barbier. The script for that film was distinguishd with a money award by the French Ministry of Culture. Polish proceeds for the construction of sets and the hiring of actors, extras and film crews, as well as for proiding transports and accommodation, many amount to US$500,000.

Poltel are also the producers of an episode of the *Arsen Lupin* series for the French FR3. The venture was a success and as a result MIP-TV will witness talks concerning the co-production of a feature film about Joseph Conrad, the novelist.

"The success of these plans will be crucial to our film repertory next year," Lew Rywin says frankly, He is quite hopeful about a Polish-French co-production venture which is to be joined by the European Association of Contemporary Music. They will perform in Katowice at concerts recorded by television.

Why is Poltel putting so much stress on co-production and services? Exports of Polish broadcasts and films generate US$300,000 a year, which covers barely a quarter of Poltel's expenditures on films and series. The exports department head at Poltel, Anna Popczyk has prepared a catalogue of 70 entries for MIP. The biggest success in Poland is the series *On the Banks of the Niemen,* based on Eliza Orzeszkowa's classical novel and directed by Polish cinema veteran Zbigniew Kuzminski. The cinema version of this romantic family saga, taking place in the countryside of Poland's eastern borderland many years ago, has been seen by over seven million Poles. The four-episode TV version on Sundays last March was watched by some 20 million viewers.

MIP-TV will also present the opportunity of showing profiles of famous Polish musicians – Karol Szymanowski, Krzysztof Penderecki and Henryk Wieniawski – which have been recorded by Polish TV in such films as *Harnasie* (The Highlanders), *An Artist with Head in Flames* and *The Musician.* ■

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The status of sell-through

For years, the main home video market has lain in the rental area, but the sell-through sector is now growing, where titles are available for customer purchase, mainly through specialist and department stores. Obviously many countries still have not solved their piracy problems sufficiently for sell-through to be viable, but *TV World* correspondents present here a picture of their countries' status. More will follow next month

AUSTRALIA

Video penetration in 1982: 5%
Video penetration in 1987: 3.3 million (55%)
Number of rental and retail outlets: 3,000, but with lots of additional casual outlets such sa petrol stations, newsagents etc.

CEL pioneered sell-through product, in Australia. Its first release was a package of films in January 1985 under the banner "Now for the first time in the whole wide entertainment world . . .", which included Australian movies such as *Breaker Morant, The Man From Snowy River,* and *My Brilliant Career.* Retail price was A$19.95.

CEL has made a firm committment to sell-through and releases around 12 titles per month, the only video distributor in Australia to do so. It distributes MGM/UA, RKO, Thames Television, Muppet Home Video amongst others and sells through department stores. It ships around 1 million units a year and its most successful title is *Gone with the Wind,* released in March 1985 of which it has shipped 90,000 units at $49.95. Other big sellers are *The Wizard of Oz* (70,000) and the *Killing Fields* (60,000), with prices ranging from A$19.95 – 29.95.

CIC Taft did operate in the sell-through arena, releasing in 1984 a number of major titles such as *Raiders of the Lost Ark* and *Flashdance,* retailing at A$49.95. It sold its product – it distributes for Paramount and Universal – through the rental clubs, and has since withdrawn from the area, because video retailers are not prepared to take the volume or make an effort to sell the product. The company states that it will enter the field if and when more favourable terms than the current 100 per cent sale or return laid down by the mass merchants can be found.

The only other company to make a firm commitment to sell through is Roadshow Home Video, which released a package of Disney product in March 1986. It now releases a title every two months. 1987 was its first committed year to sell through, and it approached the market aggressively with two packages; *Jane Fonda's New Workout,* which shipped around 50,000 units and the Disney package *Pinocchio* which at 60,000 units was the biggest selling video of last year. Amongst others, it represents Lorimar.

Other companies have experimented mainly with Christmas specials, but figures have not been too encouraging. The market is still fledgling and will require strong product and a committed marketing plan to help eliminate dealer resistance and lack of consumer awareness.

The main market is for film classics and children's, rather than blockbuster films, and there is generally a 12 month window between rental release and sell through. CEL caused repercussions when it released films immediately after theatrical release. When it released *All Of Me* in 1985, Hoyts theatres took the film off in retaliation. Now CEL is careful to preserve its rental market, and respects the 12 month window.

ROADSHOW HOME VIDEO
49 Market Street,
SYDNEY. NSW 2000.
Tel: 02-267 3522
Fax: 264 2913
Tx: 24161
General Manager: Gordon Bobbin

CEL
185 Elizabeth St.
SYNDEY. NSW. 2000.
Tel: 02-268 9000
Fax: 261 1698
Tx: 72 900
Managing Director: Les Smith

Top 20 sell-through titles in 1987

1 Pinocchio (Disney-Roadshow)
2 Jane Fonda's New Workout (Lorimar-Roadshow)
3 The Great Waltz (CEL)
4 The Man From Snowy River (CEL)
5 Casablanca (Warner Home Video)
6 The Sound Of Music (CBS/Fox)
7 The Neverending Story (Roadshow)
8 The Jolson Story (RCA/Columbia/Hoyts)
9 African Queen (CBS/Fox)
10 Gone With The Wind (CEL)
11 A Chorus Line (CEL)
12 My Fair Lady (CBS/Fox)
13 The Wind In The Willows (CEL)
14 San Francisco (CEL)
15 The Band Wagon (CEL)
16 Wizard Of Oz (CEL)
17 Pride And Prejudice (CEL)
18 Sooty (CEL
19 Whispering Jack (BMG Arista Ariola)
20 Hello Dolly (CBS/Fox)

Chart supplied by Grace Brothers Videoland City Store.

FINLAND

VCRs: 600,000, forecast for 1988 740,000
Number of rental and retail outlets: 1300

THE first sell-through feature films went onto the market in 1984, although there had been a little activity since 1982. The distributors responsible for the development of sell-through in Finland were Calsor Video, and Arbritage. The price to the retailer was between FM60-70, and to the consumer FM99.

Today the main sell-through distributors are:

VTC Video,
PO Box 318,
65101 Vaasa
Tel: 90737144 Tx: 74129

Rautakirja/Europa Vision,
Koivuvaarankuja 2,
01640 Vantaa
Tel: 90-84941 Tx: 121616

Development of Finnish sell through market

1982	1983	1984	1985	1986	1987
2,000	10,000	30,000	40,000	80,000	150,000

continued on p134 ▶

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▶ continued from p133

FRANCE

VCRs: 4.5 million.

JEAN-Claude Guerrero, who runs Nelson Entertainment in France, says video sales of Jean-Jacques Annaud's *The Name of the Rose,* have succeeded beyond his wildest expectations. Sixty thousand have already been sold. The secret of his success, he admits today, was his decision to buck a trend that had, as of a year ago, almost struck the death knell of the video industry in France: the tendency of to overprice product and therefore depend more on income from video rentals. Guerrero was one of the first to bring the price down to FF199 (US$35), which nevertheless remains high, for example, when compared to prices presently practiced in the US.

Another company to drastically reduce prices, and in doing so bring about a tremendously successful response is Disney which had until a year ago been charging as much as FF 1400 (US$250) on such titles as *Alice in Wonderland.* The company says it too has been surprised with results of its decision to charge FF180 ($32) on the several titles it sells through a supermarket chain, Carrefour. Says Jacques Souplet, a consultant to Film Office, the company that is handling distribution of the Disney cassettes, "we knew we had a successful idea on our hands when a simple three-week test resulted in 80,000 copies of the Disney titles being sold. The public now knows that because of the success of Disney, overpriced cassettes are a thing of the past and that video is something that no longer need be rented."

Because of Disney's success, many other French video distributors, among them Warner, Echo, Proserpine, DEC and RCA, have drastically reduced prices on their products. Warner has been able to put on the market a number of titles from its historic library (films that star Bogart, Errol Flynn, Jimmy Cagney and Joan Crawford, for example) and do so very successfully at prices around FF150 (US$27). Echo has been able to go further and sell such titles as Claude Lelouch's *Edith and Marcel* and *Class* for less than FF100 (US$18).

Proserpine, for its part, is very proud at having the country's most successful titles in its collection: Claude Berri's *Jean de Florette* and *Manon des sources,* which have sold over 200,000 copies, thus proving extremely profitable to a company that had taken an enormous risk paying all of FF8 million (US$1.5 million) for video rights to the two films, the largest sum that has until now been paid for video reproduction rights to a French film.

Kodak, which tried another approach to the problem of video sales in France – enclosing a copy of *Rambo II* with two blank tapes of its own making – also met with unexpected success when it was able to sell more than 100,000 copies of the Sylvester Stallone film. According to the Chambre syndicale de l'édition audiovisuelle, the French association of video producers and distributors that monitors sales of video cassettes in France, the industry sold more than 8 million tapes in 1987, three times more than 1986, when only 2.6 million copies were sold, and when the video producers had such losses (a drop of 15 percent over the previous year's results) that many were thinking of going out of business, fully convinced that the French would always prefer to rent, rather than buy, their recorded tapes. But, 1987 became their best year so far, with overall sales worth almost FF600 million (US$110 million).

This is very encouraging to the French video industry, especially as the country's video infrastructure is, relative

to other countries, very undeveloped. For example, only 4.5 million French households presently possess a videotape recorder or player, but this is already 700,000 more than 1986 when the VCRs cost hardly ever less than US$1000. With a drastic drop in their price (one can now purchase a VCR for US$500, a tape player for half as much), the video industry expects at least another million households to purchase a machine in 1988.

Another reason for the video producers's optimism is that they expect the French government to reduce the VAT tax on recorded cassettes – which presently stands at 33 percent – to 7 percent, especially as much pressure has been placed on the French government by such outside personalities as Frank Barron of Paramount, and Jack Valenti of the MPEAA. As the video producers have repeatedly let the French government know, the videotape can no longer be considered as a luxury item (the reason for the steep VAT), and should be accorded the same treatment as audio tapes and records.

A third reason for the video industry's belief in a strong future for video in France is that the country's film industry is finally awaking to the fact that pre-sales of video rights to a movie can be an important part of that film's budget. The French are still far away from the American movie industry, however, where video pre-sales now account for 40 percent of a film's budget. Some French movie producers are obtaining as much as 10 percent of their budget in this way, but the case of advance sales of video rights to *The Name of the Rose* for FF8 million up front is still rather exceptional.

French video producers and distributors are also very encouraged by the decision of the French government, through the Centre national de la cinématographie (CNC) to monitor their industry more systematically, thus putting a stop to the pirate video industry that's flourished of late. ■

ITALY

VCRs: 1.8 million

Number of rental and retail outlets: 2,000

A sell-through market has existed in Italy side by side with a rental market since homevideo arrived in the country. It is currently developing at a reasonably fast pace. The first feature films went onto the market in 1982, although because there was a batch of both Italian comedies and foreign productions, it is impossible to say what was the first title. The main distributors were Domovideo and CVR Realvision (now renamed General Video). The price was around £65,000 (US$ 51).

After Domovideo and CVR came the big multinationals: Walt Disney (now covering 14 per cent of the market); WEA International (15 per cent) MGM/UA, Paramount and CBS Fox, totalling about nine per cent altogether.

Domovideo
Via de Gasperi 77,
38100 Trento
Tel: 461-915280

General Video
Via Panziera 28
50047 Prato Fi
Tel: 574-631013

Turnover from sell-through video

Year	Units sold	Annual turnover
1985	460,000	I£ 22 billion*
1986	1.3 million	I£ 80 billion
1987	2 million	I£ 120 billion
1988 forecast	3 million	I£ 200 billion

**US$ = I£ 1265*

HONG KONG

VCRs: 450,000

Number of rental and retail outlets: approximately 175 department stores and shops, two chemist chains and five major video clubs.

CEL has a monopoly on the sell-through market in Hong Kong. It is a wholly owned subsidiary of the Australian-based CEL, and is headed by Stephen Chan. The company started sell-through in 1984 with 20 MGM classics *Gone With The Wind* (double cassette) and *Doctor Zhivago*. The price was US$ 12.70 for a single cassette and US25 for the double. The prices have remained constant.

At first, sales were not that good; 4,000 units sold the first year, distributed through a variety of rental outlets. Now CEL estimates sales of 5,000 a month on 200 available titles – most Australian and US distributors work through CEL.

There is no tax on video in Hong Kong, but the films are heavily censored for political and sexual content. A company called Video Express used to sell-through children's videos and some of the more violent commercial material. But it went out of business a few months ago, and is now being sued by CEL for infringement of distribution rights.

JAPAN

VCRs: 9.9 million (58.6%)

Number of rental and retail outlets: between 12,000 and 15,000.

CASSETTES were available for sale in Japan back in 1974, although the sell-through market is not a strongly developed one yet. Pony Inc was the first distributor to release movies onto the market, but few titles cleared 100, with the best being *Stage Coach* at 200. The standard price then was Y30,000 for 30 mins.

Lorimar currently releases titles through Pony at a price of Y7,800 per cassette

Pony Inc.
New Pony Building,
3-3-5 Kudankita,
Chiyoda-Ku,
Tokyo 102
Tel: 3 221 3111 Fax: 3 265 4190

NORWAY

VCRs: 600,000

Number of rental outlets: 5

THE sell-through market is still very small, with no key titles having yet been marketed. Two distributors specialise in sell-through: Nonstop Video A/S (Tel: 2 85 28 07) and Westcom Communications (Tel: 4 88 10 20)

SPAIN

VCRs: 3 million

Number of rental and retail outlets: 3,000

THE first company to venture into the sell-through market was Warner Brothers in December 1986 with four animation titles, including Bugs Bunny. 80,000 units were released through video clubs, toy shops and department stores at a price of P2,975.

This was followed in October 1987 by eight James Bonds, to which seven more titles were added in February 1988. So far an estimated 200,000 units have been sold – the seven latest are still in their first sales run.

There are a number of national companies now involved in sell-through, although the only company distributing on behalf of a foreign producer is Filmayer who is representing Disney.

continued on p136 ▶

Sell-through video

► continued from p135

SWEDEN

VCRs: 1.25 million (36%)

Number of rental and retail outlets: three small video clubs, plus department stores and petrol stations. Also a small mail order market.

THE sell-through market in Sweden began last year, with a batch of titles including BBC and LWT series, *Cabaret* and other ABC feature films and various children's titles put on the market by Din Film/Sesam Video AB.

There are now 80 titles available through sell through, and 100,000 units have now been sold at prices ranging from SK99-200.

The other distributor who is operating on a sell through basis is Walther Video.

DIN FILM/SESAM VIDEO
Box 14,
S-163 93 Spanga
Tel: 8-7939090
Contact: Ulf Winberg

WALTHER VIDEO
Box 20131,
S-104 60 Stockholm
Tel: 8-428156

SWITZERLAND

VCRs: 680,000

Number of rental outlets: 951

THE first sell-through titles were put out in 1985, with many of them music videos, and the rest Swiss films and Hollywood classics such as *Ben Hur*. The distributors were Rainbow Video, distributing for CIC, Videophon, representing RCA Columbia, Parkfilm (Walt Disney) and since the end of last year, Warner Bros, and Stella Video AG.

There were approximately 82,000 units shipped last year, at prices ranging from SFr19-65.

WEST GERMANY

VCRs: 8.7 million

Number of rental and retail outlets: 10,000 radio and TV stores, and between 5,000 and 6,000 videotheques renting and selling videos.

SELL through started picking up in mid-1982 in West Germany, on a fairly wide basis, making it difficult to single out one title as being first off the blocks.

The first movies available included Chaplin, Laurel and Hardy etc, and they were put out by Eurovideo, VCL, Taurus and Neue Atlas.

Retail prices started out at DM199 – 299 on average, although nowadays they range from DM49 – 99.95, with some children's compliations starting at DM19.95.

Sales of feature cassettes to retailers for rentals or sell-through has ranged around 3 million cassettes per year. In the first six months of 1987, programme distributors sold 1.9 million cassettes for rental and/or sales.

Estimated income of video dealers through rentals and sales (as compared to income of movie theatres)

	VIDEO	CINEMAS
1983	850 million DM	872 million DM
1984	600 million DM	809 million DM
1985	600 million DM	774 million DM
1986	750 – 950 million DM	785 million DM

Events.

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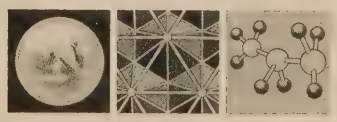

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Play it again, Doordarshan

Doordarshan TV producers and imports plays that must both entertain and inform. Gopal Saksensa reports

THE APPEAL of television plays in India is well established. All of those broadcast may not be top class, but along with news, sport and prime time series, they rate very highly.

From its formative years, Doordarshan has been producing and presenting plays as a regular part of its transmission. Many eminent playwrights have contributed to the large number of original TV plays and serials, and amongst those currently carrying the torch are Kanti Deb and Reoti Saran Sharma. Perhaps the most original plays have come from Devendra Goswami. He conceives, writes and produces plays for Doordashan. It is, however, unfortunate that it cannot boast of having had many TV plays especially written for it.

There has, of course, been many adaptations from a number of sources — including radio, stage and literary works. Examples include *Askhri Mughal (The Last Emperor)* from the theatre and *Pratham Pratishrui* (A title of a national award-winning novel).

Doordarshan also broadcasts plays in local languages from all its major regional centres. Some plays in regional languages/dialects also go out once a month on the Delhi network with its 150 transmitters. These are also subtitled in English for the benefit of viewers in other linguistic groups. This experiment has been successful in introducing the viewers to some notable literary works and other folk forms from other regions.

To add variety, Doordarshan has been importing foreign plays on a regular basis. The BBC, Fairmont International, Paramount and Granada are some of the companies that contribute to this input. Recent acquisitions have included *Tender is the Night, Tess* and the *Sherlock Holmes* series. Most of these shows are procured by Doordarshan on a royalty basis, with payment in foreign currencies. It has an annual budget of over US$1.5 million for the imported material.

The plays that are broadcast have to appeal to all ages: India is mainly a single channel TV system but it's interesting to note that the TV play is considered not only as an entertainment device — it also 'sells' social themes to its audiences such as family welfare and communal harmony. It is generally thought that issues like these can be covered more effectively through plays than through talk shows or interviews. The Joshi Working Group on the software for Doordarshan recommends "On the one hand, Doordarshan should produce plays which are purposeful and intended to create a climate for social change in the country. On the other hand, Doordarshan should also show purely entertaining plays by producing comedies, musical plays and even detective plays now and then." ■

(Top) Vijaya Mehta (on the left) stars in one of Doordarshan's popular plays. (Bottom) 'Air Hostess' – a social play.

Indian video trick

SMUGGLING of Indian video movies in to Bahrain from Saudi Arabia has been on the increase following the opening of the King Fahad Causeway.

The Bahrain Cinema Company says a number of films for which it has sole video rights are smuggled across the frontier, using the causeway. The firm has taken four video shops to court and has filed cases against four others for pirating their films, although the cases have subsequently been withdrawn after the shops agreed to pay compensation, says the general manager of the cinema company. The company has sole rights to all Hindi language video movies and registers them with the Bahraini Information Ministry under the trademark and censorship laws.

About 80 per cent of the video shops on the island are dealing in Indian movies. The cinema company manager adds that the firm will soon acquire rights for Malayalam and Tamil language movies. Tamils and Malayalis from the southern cities of Kerala and Tamil Nadu in India are the two biggest expatriate groups in the Eastern province. The cinema company has also offered rewards for catching the culprits smuggling video prints from the Eastern Province towns of the Kingdom. ■

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Invest in the future

None of the Pan-European satellite channels are making money. The problem lies in a lack of multi-national advertising. But if they can hang in there, the free trade laws come into play in 1992, and Europe may be a very different place. One consultancy says that attitudes should start changing now. Bill Wilson reports.

ALMOST all media planning and buying in Europe is done in the context of the national marketplace. The detail of transactions, the infrastructure of media ownership and the traditional structure of corporate organisation make this fact a necessity. Perhaps, like the markets in equities and bonds there will be a shift over time to one centre, but, today, media buying is a national activity.

Very few companies and advertising agencies ever question this fact. However, they should. We estimate that nearly 50 per cent of media spending in Europe is funded by companies that operate in multiple markets. Corporate results in terms of sales and profits on a multinational basis are what really matter at year end.

Advertising helps create many companies' sales and profits; the total amount of money available in a year is finite. This is true whether one looks at it on a national or international basis. Except in rare instances when a company investment spends, promotional costs cannot exceed a fairly clearly defined percentage of total sales.

We at European Communication Management therefore advocate that multinational companies plan their budgets on a European basis. In order to do so, national data must be gathered, organised and then compared on a country versus country basis. This is clearly an undertaking not achievable at or, necessarily of interest at this point in time, to national operating companies and their advertising agencies, but they must persist. After all, come 1992, the frontiers which now exist in Europe restricting free trading will be down. It is difficult to imagine now the shift in attitude which will occur with the opening of the barriers, but companies which adapt early, will be in a winning position.

It seems essential, therefore, that a new approach to allocating budgets needs to be developed for many companies. This approach must consider, in order of priority, the following facts:

1. Sales by market
2. Sale growth by market
3. Profit by market
4. Profit growth by market
5. Competitive/category sales and profit by market

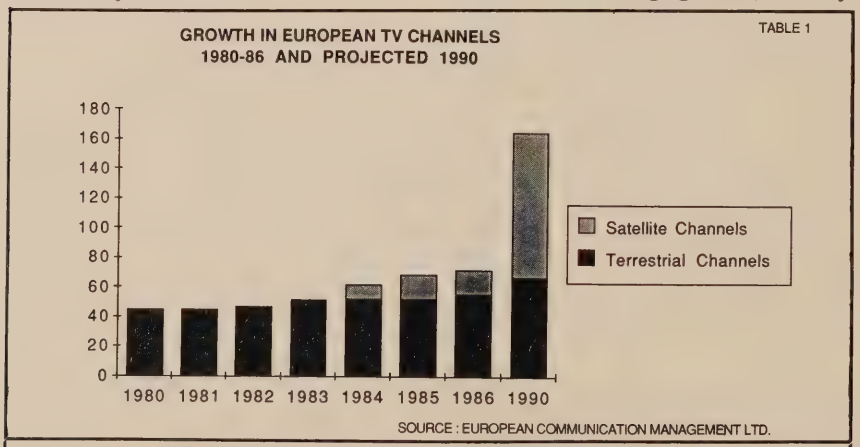
This data and analysis is the provence of the corporate managers. But once this information is in hand, organised data on media costs and media availability needs to be developed as well.

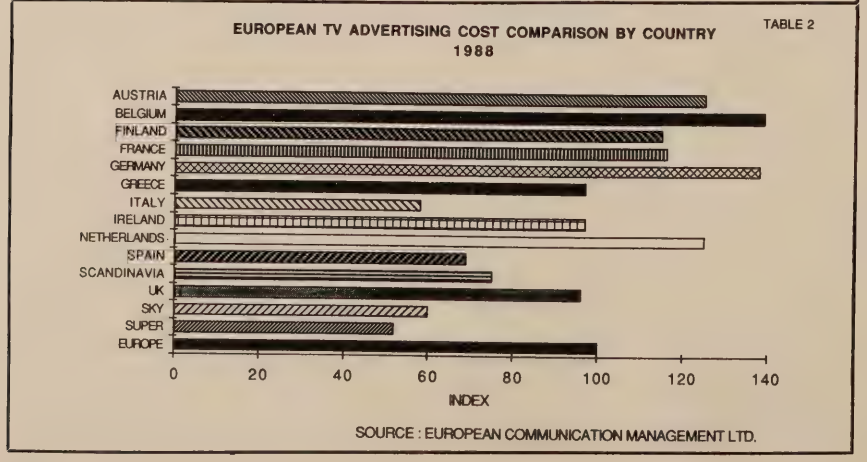
The growth in television availability in Europe has been signficant during this decade and by 1990 we estimate that European TV channels will have increased from 43 in 1980 to 160 in 1990 (Table 1). More stations means more advertising time and choice. The ability to allocate spending by affordability, sales volume, productivity and so on becomes a reality. There will be differences in costs by market, indeed by stations.

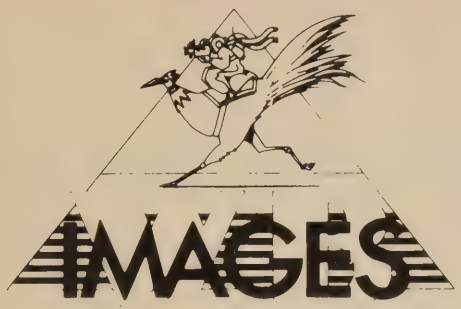
Table 2 provides an index of the relative cost efficiency with the European marketplace. This is measured on a TV cost per thousand impressions basis. The range is signficant. The average cost of reaching consumers is, generally speaking, lowest on Sky and Super and highest in Belgium and Germany. This does not mean TV is not good value or useful, or, indeed, necessary in Belgium and Germany. What it does mean is that business budget planning can be done on the basis of productivity and potential profitability.

This should be the responsibility of top level management. If a company has $100 million for capital investment in Europe it allocates those funds on the general basis of sales and profit potential. The European Communication Management view is that it should allocate $100 million in advertising budgets with the same discipline. Data is the place to start, then come the organisation issues. These are daunting and without objective analysis can never be solved. ■

Bill Wilson is Managing Director of European Communications Management Ltd.







WALLONIE BRUXELLES IMAGES

In the heart of Europe, pictures of the French-speaking community of Belgium.

In Smurfs' and Tintin's Homeland
– from 30 seconds to 90 minutes
– from cinema to video
– from cartoon to documentary film
– from opera to sport
– from fiction to reporting . . . . 25 companies at . . . .

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1190 Bruxelles
Phone: 2/347.58.16
Contact: MIP 88: Anaïs

ARALIA
87, avenue Louise
1050 Bruxelles
Phone: 2/537.80.28
Contact: Daniel Wautrecht

BELGAVIDEO
93, rue de Verrewinkel
1180 Bruxelles
Phone: 2/375.44.89
Contact: MIP 88: Philippe FANNOY

CELLULOID DEALERS
60, rue de Stassart
1050 Bruxelles
Phone: 2/513.84.98
Contact: MIP 88: Hengameh Panahi

CENTRE BRUXELLOIS DE L'AUDIOVISUEL
18, rue Joseph II
1040 Bruxelles
Phone: 2/218.40.80
Contact: MIP 88: Kathleen de BETHUNE
Rita BOEY

CINEMA DIRECT
65, Mereldreef
2850 Keerbergen
Phone: 15/23.37.10
Contact: MIP 88: Patricia VERHAEGEN

EUROPEAN TELEVISION CONSULTANTS
11, blvd Pacpsem
1070 Bruxelles
Phone: 2/345.91.50
Contact: MIP 88: Henri BENKOSKI

ESCOVI
27, rue aux Fleurs
1000 Bruxelles
Phone: 2/213.84.78
Contact: MIP 88: Evard VAN DER PERRE

F3 PRODUCTIONS
Rue de l'Escaut, 69
1210 Bruxelles
Phone: 2/426.92.61 – 2/425.90.14
Contact: MIP 88: Godefrold COURTMANS

FILMS DE LA DREVE
175, rue de la Victoire
1060 Bruxelles
Phone: 2/537.88.94
Contact: MIP 88: Marie-Pascale OSTERRIETH

FILMS DULAC
Place de la Vieille Halle aux Blès, 44
1000 Bruxelles
Phone: 2-512.12.61
Contact: MIP 88: Dany JANSSENS

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60, rue de Stassart
1050 Bruxelles
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1180 Bruxelles
Phone: 2/374.59.11
Contact: MIP 88: Nicole LA BOUVERIE

ZENO FILMS
126, rue Franklin
1040 Bruxelles
Phone: 2/736.93.84
Contact: MIP 88: Thierry ZENO

ZIP ZAP
90, avenue de Péville
4030 Liège
Phone: 41/43.16.18
Contact: MIP 88: Mauro SOLDANI

Contact RUDI BARNET, MARIE-ANNE HUPIN and ROLAND PERAULT

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Chevr

It's the end of an era. As MIP-TV celebrates its silver jubilee, its creator is abdicating to his successors. Alison Homewood spoke to him about the last 25 years

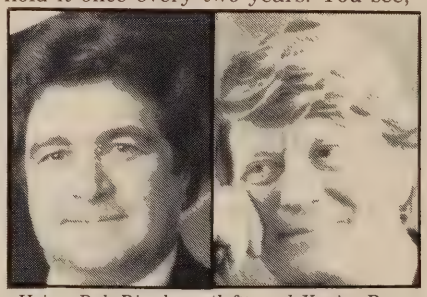
THIS will be Bernard Chevry's last MIP. The man who perhaps more than any other has been responsible for the growth of the international television industry is calling it a day. Well, when MIP '88 happens to be the 25th anniversary and the 100th television event, it would be kind of untidy not to, wouldn't it? "I've done them all. It's enough," Chevry told *TV World*.

"They called me mad after Lyon," he continued, recalling his first event which took place in 1963. "I suppose it must have looked that way at the time, because TV companies in Europe weren't even allowed to sell their programmes then. Everything was done on an exchange basis. In fact the most satisfying moment in my career was a year later when the statute was changed to allow a true business to develop."

Only the Americans really believed it could be possible, because a buying and selling industry already existed in the US. Chevry, who during the 50s was a TV producer, used to travel to existing events and get-togethers. "But I realised that programmes were beginning to cost more to produce, and that producers would need to sell their shows to recoup costs. Also, people were keen to exchange ideas. But there was no infrastucture. I created one."

Because of the nature of the job, Chevry has followed more closely than most the development of the industry. Has it developed as he thought it would, way back then?

"It has changed less quickly than I thought it would, outside of the US. It's true that since the mid-70s, things have speeded up a bit, but when MIP first started, I thought that I would have to hold it once every two years. You see, there weren't enough programmes then, nor enough buyers because most European countries only had one public service channel. And there was no independent production to speak of."



Heirs: Bob Bingham (left) and Xavier Roy

Now, of course, not only is MIP once a year, its autumn counterpart Mipcom essentially means that the event occurs twice a year. "We need a market every six months; everything is happening more quickly. Before the deregulation of Europe, there was no urgency. Channels could take six months making up their minds whether they wanted a programme or not. Now, because there is competition within their own countries, the decisions have to be instant."

Apart from the two programme markets, Chevry also started MIDEM, the music industry event and is responsible for Micel, the licensing mart and Sponcom, the sponsorship forum. Two less successful outings were AMIP, the attempt to introduce European programmes to American buyers, and Vidcom, based around video, which metamorphosed into Mipcom.

There have been milestones; colour TV began to make its appearance in 1967, and in 1970 Chevry presented the gathered executives with the world's first VTR, the Electronic Video Recorder (EVR) made by CBS. In 1983, he moved the event, which had grown to more than 3,600 participants, to the brand new Palais des Festivals. Then, in a move which knocked the industry sideways, he sold the whole organisation to the UK regional broadcasting company TVS in 1986. Since then, he has taken rather more of a back seat – perhaps 'throne' would be more appropriate – and this year it was announced that Bob Bingham and Xavier Roy would be taking over as joint managing directors.

This year, there will be around 6,000 delegates from 1,500 companies. Chevry said that this has now reached a maximum. "We have not increased the floorspace this year on last. The event

MILESTONES OF MIP-TV

1963 The Marche International de Programmes de la Television (MIP-TV) was held in Lyon with 327 professionals from 159 companies. Only technicians working on technology of the future believed in it.

1964 Television in Europe was reorganised. MIP-TV moved to Cannes.

1966 The Americans joined the 215 companies already attending.

1967 Colour TV began to appear and the Co-production Bureau was created.

1970 The Palais was refurbished. The world's first VTR was presented and the inventor Peter Goldmark came to MIP.

1972 62 countries and 112 stations were represented.

1973 On its 10th anniversary, MIP welcomed 39 German companies, 100 French, 66 British and 34 US exhibitors.

1976 The volume of business rose by 30%.

1977 There were 25% more Americans and China sent its first delegation.

1978 The demand for co-productionS soared and the UK rose to second place in the number of executives present.

1979 *Dallas* came to MIP.

1981 Participants numbered 3,600. Moshe Dayan came to Cannes for the showing of a documentary series on his life.

1982 The last MIP to be held in the old Palais.

1983 Doors open at the new Palais, with representatives from 110 countries. *Dynasty* was unveiled.

1984 The market grew to 5,300 participants.

1986 TVS bought the MIDEM organisation. Many US companies stayed away worried by terrorism in Europe.

1988 This year will bring together 1,500 companies and over 6,000 participants.

y bows out

Bernard Chevry: "I have given countries a shop window through which to sell their programmes."

cannot grow any bigger, as otherwise it will take people the whole week to find each other."

Chevry does not plan to spend the rest of his days in easy retirement. He will be looking after his publishing house, which produces the respected Air Inter inflight magazine, and also the upmarket – "but not too elitist" – pay-TV satellite channel TVHG that he is planning with Pierre Desgraupes. There have also been strong rumours that he will present himself for Mayor of Cannes.

"I haven't made up my mind yet. It's a possibility. I have done a lot for this town, and I know what more can be done. Before I brought conventions here, the hotels were closed half the year. Now my events fill 50,000 beds and bring in FF50 million a year to the hotels and restaurants."

How does he see the role that he has played on the international scene? "I think I have given countries a shop window through which to sell their programmes. I have watched countries arrive tiny – such as Canada and Australia – and grow larger. I have helped advance the industry over these twenty five years. But if I hadn't done it someone else would have." ■

TELVETIA S.A.

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MIP-TV

Welcome to the 25th MIP TV. Below we list our exclusive buyers' guide compiled from responses to our free listings guide.

Do call by TV World's stand at 06.28 and say hello to the staff.

AUSTRALIA

AUSTRALIAN BROADCASTING CORPORATION

Nature of Australia (6×55 mins) Documentary illustrating the continent's dramatic landscapes and the evolution of its unique fauna and wildlife.
Images of Australia (4×55 mins) The people, places past, present and future presented in an exciting and varied environment.
Bali Triptych (3×60 mins) Documentary on the colourful rites and rituals of the Balinese, illustrating Bali's dramatic history.
Alterations (85mins) Will the extra marital affairs break up Anne and Richard?.
The Black March (50 mins) Aboriginals commemorate the bicentennary in mourning and protest at the invasion that ushered in 200 years of death and destruction.
Represented By:
Tricia Nolan, Head of Programme Sales and Ross Wolrige, Head Facilites Marketing.

BEYOND INTERNATIONAL GROUP

Beyond 2000 (133×45 mins) An entertaining magazine-style series that explores the latest in science and technology.
Extra Dimensions (16×46 mins) An international magazine-style programme that explores the human side of the future.
Jack Thompsom Down Under (26×46 mins or 52×23 mins) The colour and variety of life down under has been captured and packaged into an exciting magazine-style series.
Festivals of the Far East (6×53 mins) Abounds with the excitement, mystery and beauty of the exotic East.
Festivals of the World (12×26 mins) Each unique programme transports the viewers into the colourful and vibrant festivals celebrated around the globe.
Represented By:
Phil Gerlach, Chairman and Mikael Borglund, Director of Finance and Marketing.

BELGIUM

ANDERSEN FILMS

Angola: Death of a Nation (73 mins) For the first time in 12 years, a single reporter has managed to travel extensively in both sides of this country to bring the full story.
The Philippines: A Spirit of Democracy (50 mins) An investigation into the physical and political contrasts of a troubled but hopeful nation.
Represented By:
Wier Andersen and Monica Moritz.

CASTERMAN PRODUCTIONS

Quick and Flupke (12×15 mins).
Petzi (13×5 mins).
Yakari (52×5 mins).
Children into History (6×26 mins).
Represented By:
Jean-Luc Sterekx and Agnes Roisse.

O.D.E.C.

The Roses of Matmata (3×52 mins) An adventure comedy.
Carnaval (86 mins) A comedy in the 'Don Camillo & Peppone ' art.
Ovide and the Gang (65×13 mins) Animated cartoons centered on a fantastic animal who lives on an enchanted island.
Cooking With Jack and Jill (26×5 mins) Cooking with Jack and Jill explain to the kids how to prepare a variety of simple recipes.
Represented By:
Violette Vercruyssen-Wacha, Sales Manager and Paul Evelyne Sales Assistant.

R.T.B.F.

La Veritable Histoire de Malvira (26×12 mins) A puppet series featuring 65 different puppets.
Gros Coeurs (93 mins) A comedy set in the world of car-racing.
Chroniques Congolaises (4×50mins) A true description of Congo before 1940, based on photos, films and interviews.
Allo Police (56 Or 76 mins) A documentary showing the social role of the police in a poor area of Belgium.
Auschwitz Ou L'Introuvable Sens (92 mins) A documentary on the genocide of the Jewish people and the revisionist theories.
Represented By:
David Lachterman and Jacqueline Pierreux.

SEPP S.A.

Smurfs/Johan & Peewit (230×30 mins) Cartoon TV series.
Snorkels (36×30 mins) Cartoon TV series.
Foofur (26×30 mins) Cartoon TV series.
Seabert (52×13 mins) Cartoon TV series.
Kidd Video (26×30 mins) TV series.
Represented By:
Jean-Luc Silbereis, Chief Executive Officer.

SODEP/SOFIDOC

Guardian of the Night (2×26 mins or 52 mins) Documentary on lighthouses and lighthouse keepers.
The Prehistory of the Cinema (13×13 mins or 80 mins) The first steps of the discovery of film projection.
Represented By:
Pierre Levie and Joelle Levie.

Y.C. ALIGATOR FILM

Bogus (300×30 mins) Hilarous mishaps and misdoings by a sometimes cunning, sometimes naive, weird and weepy character named Bogus.
Cine Follies (100×30 mins) Perfectly entertaining and nostalgic rendition of the twenties, a tribute to silent movies golden age.
Represented By:
Eric Van Beuren, General Manager and Jean-Luc Sterckx, Sales Manager.

WALLONIE BRUXELLES IMAGES

Dune Mouse (50 mins) In the North of France during the thirties, two friends are smuggling tobacco between France and Belguim.
Eugene Ionesco, Voices and Silences (60 mins) Ionesco reads and interprets excerpts from his plays when he is painting.
Bino Fabule (90 mins) Bino Fabule is a young 'New Wave' scientist who works on the planet Karmagor.
Rebel Song (55 mins) Each of the fabulous French songs drawing on the talent of composers and singers of repute.
Leonar Fini (95 mins) Documentary on the painter takes the viewer on a journey from Trieste to Paris.
Represented By:
Rudi Barnet, Coordinate and Roland Perault.

BULGARIA

TELERIMPEX

In Search of Captain Grant (470 minute episodes) The serial is based on one of Jules Verne's
The Adventures of Bibbi and Bobbi (4×8 mins) Bibbi, the beautiful and Bobbi the brave are two puppies and neighbours.
The Adventures of Lisko (3×10 mins) The little donkey and Lisko entertain the young viewers with their adventures.
The Little Diver (6 mins) A boy makes himself a diving suit and the bath-tub turns into the sea.
Play Out of My Way (60mins) The film tells a lively story which can attract children's attention and make adults think certain things over.
Represented By:
Todor Markow, Editor-in-Chief and Plamen Radkovski, Director of Telerimpex.

CANADA

ATLANTIS

Cowboys Don't Cry (100 mins) Drama about a teenage boy and his relationship with his cowboy
The Ray Bradbury Theatre (18×30 mins) Science fiction drama written and hosted by Ray Bradbury.
Inside Stories (13×30 mins) Drama about people from a variety of ethnic and cultural backgrounds all living in a cosmopolitan city.
Tale of the Mouse Hockey League (30mins) Animated film for children emphasizing fun and fair play in sports.

Brothers by Choice (95 mins) Adventure drama about two brothers, one adopted, and their search for their true indentities.
Represented By:
Ted Riley, President and Jacqueline Scott, Sales Manager.

CANAMEDIA PRODUCTIONS

Free to Fly (26×15 mins) An innovative series of childrens exercise programmes featuring original songs and imaginative games.
Ted Harrison (30 mins) Documentary which explores the life and distinctive paintings of Ted Harrison.
Share the Flame (30 mins) A behind-the-scenes look at the Canadian Olympic Torch Relay.
Voices on the Water (60 mins) Documentary celebrating the works of contemporary writers.
Chabot Solo (3×60 mins) A whimsical look at the history of aviation.
Represented By:
Andrew Johnson, Vice President Operations and Jane French, Sales Representive.

CBC ENTERPRISES

Breaking all the Rules (98 mins) A movie based on the incredible, but true story of the creation of the phenomenally successful Trivial Pursuit board game.
Mama's Going to Buy You a Mockingbird (96 mins) When his father dies of cancer, a young boy quickly comes of age in this gentle 1950's story.
Corey Hart (47 mins) An electrifying rockumentary about the singing superstar.
Henryk Szering: Sa Vie, Ses Passions (75 mins) A celebration of a life devoted to humanity through music.
Renata Scotto (66 mins) A magnificent concert featuring the diva of the New York Metropolitan Opera.
Represented By:
Inta Janovskis, Director Int'l TV Programme Sales and Rosemary Krupa, Manager Int'l Programme Sales.

CIMADIS

Curiocity (26×26 mins) An entertaining educational series for kids from 6-12 years which mixes documentary material with science fiction.
Inventions (150×15 secs) Animated films with a humorous tour in the world of great discoveries and their authors.
Space Adventures (75×26 mins) A delightful series about the funny and thrilling adventures in space of three unusual explorers and their friends.
The Girl and the Crown Jewels (26×26 mins) The wonderfully mysterious tale of a charming young girl and her adventure-filled quest for her Queen's stolen jewels.
The Fantastic Voyage (26×26 mins) The exhilarating adventures of a fairy princess who must be saved by her animal friends.
Represented By:
Bernard Dagenais, President and Di-Ann Laurier, Sales Manager.

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CBC Enterpri
Les Entrepris
Radio-Canad

CINEVISA

Crime Flashback (26×30 mins) An exciting series of true-crime dramas.
Canadian Sportfishing (52×30 mins) An entertaining and informative outdoors/nature programme reminiscent of 'The American Sportsman'.
Jane Siberry - One More Colour (28 mins) An unusual and entertaining music special featuring one of Canada's brightest singer-songwriters.
Luba (60 mins) Following in the footsteps of Bryan Adams and Corey Hart, Luba is fast becoming pop musics's latest Canadian superstar.
Scouts (58 mins) The origins of scouting set against the social and political background of the 20th century.
Represented By:
Michael Murphy, President, Head of Co-Production and Bernie Haughian, V.P. Sales

CINE GROUP

Ovide and the Gang (65×13 mins).
Sharky & Georges (26×13 mins).
The Roses of Matmata (105 mins & 3×47 mins) Archaelogists and oil company engineers compete to find the secret of wealth.
The Little Flying Bears (26×30 mins) A series of adventures, involving a community of animals, relating to various kinds of pollution threatening the environment.
Moon Glow (90 mins & 2×25 mins) Bino, obsessed with learning how to fly, tries to catch moonbeam, a magical glass with extraordinary powers.
Represented By:
Jacques Pettigrew, President and Michel Zgarka, Vice President - Marketing and Sales.

CRAWLEYS INTERNATIONAL INC.

The Body Electric (24 mins) Animated science fantasy featuring the music of the rock group Rush.
The Nightingale (24 mins) Animated classic about a singing nightingale who captures the heart of the Emperor of China.
The Meerkats (24 mins) Animated pilot of the adventures of the Meerkats' life in the desert.
Dads & Kids (30 mins) Documentary exploring the lives of single fathers and their kids.
Represented By:
David Grimes, VP Planning and Development and Tamara Andruszkiewicz, G.M. Distribution and Development.

FILMOPTION

Dance for Modern Times (1×75 mins or 6×26 mins) Exploration of contemporary dance and the art of choreography.
Jerry Lee Lewis - I Am What I Am (77 or 60 mins stereo) The biography of J. Lee Lewis, featuring classic performances of his biggest hits.
Zantrayi (60 mins) A gripping report on the events which have rocked Haiti from the exit of Baby Doc Duvalier until the preparations of the January '88 elections.
Mount Robson, The North Ridge (50 mins) The world premiere descent on skis of the North face of glorius Mt. Robson, highest peak of the Canadian Rockies.
Shooting Stars (51 mins) Documentary on the Edmonton Grads, the women amateur basketball team who held the World Championships for 16 consecutive years.
Represented By:
Paul Cadieux, Acquisitions and Lizanne Rouillard, Int'l Sales Manager.

FILMS TRANSIT

The Conquest of Space (20×30 mins) In depth history and look into the future of man's greatest adventure.
Rock (5×50 mins) A young boy's attempts to free himself of the world of drugs and male prostitution.

Calling the Shots (90 mins) An anthology documentary about contemporary women filmmakers.
Comix (90 mins) The history of the American underground comic book from 1938 until today.
North to Nowhere (52 mins) A peculiar race to the North Pole by five daring adventurers.
Represented By:
Jan Rofekamp and Catherine Le Clef.

IRONSTAR COMMUNICATIONS

Comedy Mill (24×30 mins) The best and most innovative new comedy series.
Cowboys Don't Cry (96 mins) Contemporary drama about a boy and his relationship with his rodeo-cowboy father.
A Whole New Ballgame (30 mins) A touching documentary featuring the Harlem Globetrotters playing wheelchair basketball with disabled team, Toronto Spitfire.
You Can't Do That On Television (100×30 mins) Hilarious childrens comedy series offer a unique look at adolescent concerns.
Into the Fire - A Trilogy of Errors (85 mins) Three self-contained stories of sad & shoddy people making a dollar on the fringes of society.
Represented By:
Derek McGillivray and Heather McGillivray.

LIGHTSCAPE INTERNATIONAL

Descent into Darkness (60 mins) Vivid, suspenseful, beautifully photographed undersea action/documentary.
Stunt People (60 mins) Action packed, entertaining TV hour about a family that's been smashing and flying cars for the movies, for three generations.
Listen, Listen, I Want to Tell You Something (2×30 mins) Renowned cinematographer Leonardis Zourdoumis paints attentive portraits of two of his favourite artists, and their most revealing works.
Health and Fitness Series (daily 30 mins) Exercise and health advice.
In Fashion (60 mins) The stars of the fashion industries, and a behind-the-scenes peek at it's workings.
Represented By:
Helene Fournier, President and George Wright, Vice President.

MULTIMEDIA

A Christmas Special with Luciano Pavarotti (55 mins) A selection of classical favourites for the Christmas season performed at Notre-Dame Cathedral.
Adventures in Videoland (8×30 mins) A delightful selection of children's fables brought to life in an animated form.
The Arab World of Today (11×14 mins) Despite the fact that our economy is tied to events in the Arabian Peninsular, very few people are intimate with the Arab way of life.
Rhymthic Widgets (10×3 mins) Amusing short films on the complex mechanised 'ballet' of mass production.
Represented By:
Jacques Bouchard, President.

NATIONAL FILM BOARD OF CANADA

George and Rosemary (8 min 48 secs) A delightful comedy about two golden agers who prove that passion is not exclusively for the young.
To a Safer Place (58 mins 13 secs) One woman's account of her life as a survivor of childhood incest.
Give Me Your Answer True (54 mins) A candid and entertaining portrait of world famous actor, Donald Sutherland.
Shoot and Cry (57 mins) A documentary which explores the Israeli-Palestinian conflict through intimate portraits of young people who live and work in Israel today.
Reckoning - The Political Economy of Canada (5×60 mins) A series on Canada's socio-economic present and future.
Represented By:
Hannah Kelson, Director NFB London and Pierre Ducharme, Director NFB Paris.

PARAGON INTERNATIONAL

Under the Umbrella Tree (140×15 mins) Puppet 'soap opera'.
Degrassi Junior High (26×30 mins) Teenage drama set against a high school background.
Big Foot King of the Monster Trucks (60 mins) Spectacular sports documentary.
Sports Cartoons (37 mins × various) Mr Hippo takes on Pushy Cat in these amusing animated stories.
The Canadians (2×120 mins) Portrait of a country and its people.
Represented By:
Isme Bennie, President and Jon Slan, Chairman.

PRODUCERS GROUP INTERNATIONAL

Mount Royal (39×60mins) Life style of the rich and famous Valeur family in Montreal and Paris.
Emu TV (24×30 mins) Rod Hull and Emu run the world's nutttiest tv network.
Four on the Floor (13×30 mins) The hilarious antics of the Frantics.
Action Boxing (weekly 60 mins) Fast and furious action.
Wok with Yan (300×30 mins) Stephen Yan cooks up wok dishes in the funniest kitchen show ever.
Represented By:
Charles Falzon, President and Gary Howsam, Chief Executive Officer.

RALPH C. ELLIS ENTERPRISES

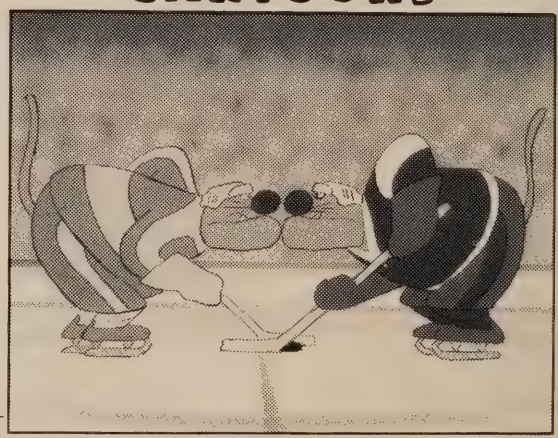
Baby Animals (60 mins) A joyful celebration of new life. The first few magical hours, days and weeks in the lives of baby animals in the North American plains.
In Search of the Hawk (60 mins) The predatory behaviour of these magnificent birds of prey is carefully documented in this intimate life cycle portrait.
Camera in the Wilderness (60 mins) The brilliant camera artistry of a gifted wildlife cinematographer is captured in this retrospective of his work.
Animal Aliens (60 mins) An astonishing number of exotic species from Africa, Asia and all over the world survive in a wild state in isolated pockets scattered across North America.
Nature in Close-Up (60 mins) Startlingly beautiful images delight the eye as the camera reveals many of nature's hidden miracles.
Represented By:
R. Stephen Ellis, President and Cathy Ellis, Director of Marketing.

PARAGON • INTERNATIONAL

PRESENTS

A SERIES WITH CLASS

SPORTS CARTOONS



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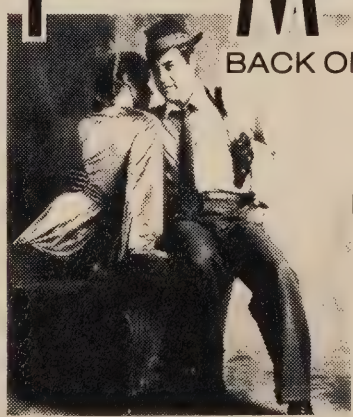
BACK ON THE CASE



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WORLDS APART

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Fax: (416) 977-0489

MIP STAND
11:11

RHOMBUS INTERNATIONAL INC.

Ravel (103 mins) A homage to the man and his music featuring Charles Dutoit and the Montreal Symphony Orchestra.
Menuhin (60 mins) Series of master classes featuring Yehudi Menuhin.
Guitar (60 mins) A celebration of Toronto's International Guitar Festival combining dance, mime, visual art and virtuoso performances.
World Drums (60 mins) An extravaganza, featuring on one stage, over 250 drummers from around the world.
A Moving Picture (60 mins) Dance fantasy featuring music by Kate Bush, Leonard Cohen and many others.
Represented By:
Sheena Macdonald, President and Niv Fichman, Producer.

SULLIVAN FILMS

Anne of Green Gables - The Sequel (5 hours) Anne, now grown up, leaves Green Gables in search of a career and adventure.

The Prodigious Hickey (3 hours) A turn of the century boarding school is the setting for the madcap adventures of the rebellious William Hicks.
Anne of Green Gables (197 mins) The story of Anne, the red-headed orphan who brings joy and mischief to Green Gables.
Isaac Littlefeathers (100 mins) An immigrant Jewish shopkeeper gets stuck with a native boy who has been abandoned on his doorstep.
Variety Specials (60 mins) Peking National Acrobats and Famous People Players who are professional black light puppeteers.
Represented By:
Annette Frymer, Director of Marketing and Joanne Gordon, Marketing Assistant.

TVMC AUDIOVISUAL

Image of the Wild (30 mins) Offers an unusual look at the animal kingdom in Canada's wilderness.
Turbo Concerto (7 mins) Animated puppets, the muscial arrangement of the century.
17×60 mins of musical specials featuring French Canadian artists such as Claude Dubios and Michel Rivard.
Represented By:
Anne-Marie Coadebez and Rejean Myre.

TV ONTARIO

Nature Watch (20×24 mins) Breakthrough videotape technology shows unprecendented footage of rare animal life.
The Science Edition 2 (10×24 mins) Fast-paced news magazine examines the science behind the headlines.
The Last Horizon (5×30 mins) The nature of Australia and the people who live there.
Tales From the Blue Crystal (9×15 mins) Children's stories told through puppets live action, paintings and plasticine animation.
Arts Place (13×15 mins) Art education for kids through a mixture of puppets, people and animated characters.
Represented By:
Andrew Shapiro, Director of Marketing and Patricia Fillmore, Manager of Sales.

VISUAL PRODUCTIONS '80 LTD

Inside Split (96 mins) Ephraim Smithers is back. While imprisoned, he has conceived a plot to enact a once-in-a-lifetime casino heist.
Diamond in the Rough (96 mins) Ripping off the diamonds of an underworld czar throws a beautiful rock star into international intrigue.
Cowboy (96 mins) Monica is escaping from a failed marraige. An encounter with a local maverick leads her into a series of situations that draw two people together.
Challenge (13×30 mins) Today's daring adventurers explore some of nature's most remarkable challenges.
Makin' Trax (26×30 mins) Videotaped during actual recording-sessions in a 24 track studio. A variety of groups ranging from rock. reggae to pop.
Represented By:
Lionel Shenken, President and Beverley Shenken, Marketing Director.

WILLIAM F. COOKE

In Session (26×30 mins) Musical get-together in a recording studio setting.
Bourbon Street Parade (78×30 mins) The best of jazz, dixieland, swing and blues is highlighted on this unique music series.
Nashville Swing (104×30 mins) Contemporary country music series featuring top recording stars.
Represented By:
William F. Cooke, President and Clifford H. Wilson, VP/General Manager.

CZECHOSLOVAKIA

TELEXPORT

Panopticum of the City of Prague (10×50 mins) The series employs a light understanding style to depict colourfully and from a specific point of view the history of Czech criminological practice.
Man of the Snows, Hugo (8×7 mins) New kind of animation. The drawbacks of civilization are sources of the comic situations for Hugo, the man of snow brought into a city.
My Friends the Mice Animated cartoon for the smallest viewers about the tom-cat Flint and two mice doing new mischief.
The Rootie Animated series for children about small Rootie searching for a new home.
Decimal, The Whale Pick and Quick New animation without narration for pre-school children about little penguins Pick and Quick and their friend Decimal the Whale.
Represented By:
Jaroslav Bazant, Managing Director and Stanislav Slavik, Head of Export Department.

FINLAND

MTV

Dance of the Cranes (25 mins) Latest episode of the Finnish Nature series.
Winter Visitors From the Siberian Taiga (26 mins) Many vagrants arrive in Finland from places far to the East. One of them is the Siberian nutcracker.
Ani Vatanen (25 mins) Who is this rally driver in reality?
The Russian Circus (11×50 mins) The lively Russian Circus brings joy and delight to audiences of every age.
Formula R-Reindeer Racing (25 mins) In Lapland it's Formula R and it's the only game in town.
Represented By:
Tauno Aijala, Vice President Programming and Marita Rainbird, Sales Executive.

YLE

Teddy Bears Adventures (8×9 mins) Nature series about a small bear cub.
Matilda's Dreams (5×15 mins) Partly film, partly animated series on six year old Matilda, her dreams and favourite music.
The Enchanted Way (89 mins) A fascinating play reliving childhood of a five-year old boy with a vivid imagination placed in Finnish Karelia in 1917.
One Independence Day (11 mins) Authentic film material showing what happened to a family that became a victim of a drunken driver.
Bangladesh (4×45 mins) Documentary.
Represented By:
Nils Ljungdell, Chief of Film Dept. and Outi Seire, Programme Sales.

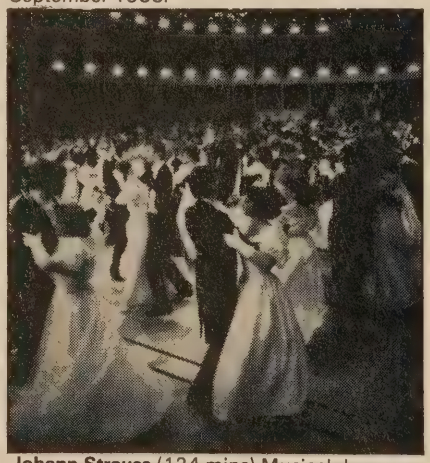
FRANCE

ALPA INTERNATIONAL

Sources of Humanity (16×52 mins) Tribes doomed to extinction in the world.
The Skiers of the Apocalypse (3×30 mins) New ski-films breathtaking stunts.
Hot (52 mins) The best of surfing and windsurfing in Hawaii.
Sport Odyssey Various sport films.
Represented By:
Albert Pascual, President and Danile Bourdekas, Resp. Purchase and Sales.

CINEXPORT

Trois Hommes et un Couffin (100 mins) Nominated for the Oscar 1986, winner of 3 French Academy awards and Best Film of the Year.
Migrations (120 mins) Drama, delivery in September 1988.



Johann Strauss (124 mins) Musical drama.
Sous le Soleil de Satan (90 mins) Drama.
Les Montagnes de la lune (124 mins) Official selection festival of Venise 1987.
Represented By:
Albert Caraco and Anne-Marie Rombourg-Caraco.

C & D

Fortune Cookie (13×120 mins) An import-export company run by an American veteran and a Vietnamese ex-soldier.
Diplodo (26/6 mins) Animated Cartoon.
The Botts (100×9 mins) Live action.
La Lucarne D'Amilcar (156 ×9 mins) Live Action.
Represented By:
Jean Chalorin, President and Jacques Peskine, Managing Director.

DARO FILM
Teenage Mutant Ninja Turtles (5×30 mins) Turtle heroes who fight for justice and a larger slice of pizza.
Max and Moritz (7×7 mins) Wilhem Busch's famous characters.
Papillon (150 mins) With Dustin Hoffman and Steve McQueen.
Chouans (4×55 mins) 1793: The passions that tore France apart.
The Forum Presents (48×60 mins) 48 concerts with Judy Collins, James Brown etc.
Represented By:
Pierre Andr Rochat, Director and Monique Rochat, Assistant to Mr Rochat.

EUREKA PRODUCTIONS
She's the Sheriff (25×30 mins) Comedy show starring Suzanne Sommers.
Diamonds (13×60 mins) Nicholas Campbell and Peggy Smithhart.
Bonanza: The Next Generation (120 mins) The Cartwright clan is back.
44 American classics package.
Italian feature package.
Represented By:
Joel Nuffer, President and Clement Rubio, Sales Assistant.

FRANCE MEDIA INTERNATIONAL
Formule 1 (13×48 mins).
Bonne Esperance (13×52 mins).
Le Loufait (7×52 mins).
Les Femmes dans la Guerre (6×52 mins).
La Gaite Parisienne (25 mins).
Represented By:
Grard Pruvost, President & Director General and Marie-France Picart, Director Commercial.

F PRODUCTIONS
Operation Mozart (12×26 mins) The adventures of a young mathematical genius escaping from secret services all throughout Europe.
The Ratties (26×5 mins) A hilarious look at life through the eyes of the anarchic Ratty family.
Our Challenging Ocean (6×52 mins) This scientific series shows how technological progress allows us now to explore the mysterious ocean deeps.
Black Images of Sambre (4×52 mins) All the aspects of Samba through four of the best Brazilian musicians.
Between Heaven and Earth (5×52 mins) The relationship between men and Earth throughout civilization.
Represented By:
Francesca Dandolo and Catherine Happert.

INTERAMA
La Marseillaise (130 mins) For the bicentenary of the French Revolution.
Night of the Elephants (11 mins) Life.
Best Friends (10×5 mins) Animation.
Mickey McGuire Series (32×20 mins) The series that made Mickey Rooney a star.
Just So Stories (10×10 mins) Animation.
Represented By:
Nicole Jouve, President and Eva Jakubovski, Sales Mgr.

INTER CINE TV
La Garconne (2×90 mins) After the book from Victor Margueritte.
Les Ferrailleurs du Desert (52 mins) We share the life and adventures of a truck driver across the Sahara.
Christmas Channel (24×7 mins) A new series for children.
The Thaw Archives (3×52 mins) Remarkable archive documents with unique shots of Africa in 1936 and Europe and India in 1939.
Parking (90 mins) Feature film by Jacques Demy.
Represented By:
Monique Masset and Ginette Thuillier.

JUANA PRODUCTIONS
Cadichon or The Memoirs of a Donkey (10×13 mins) Cartoon. Nature has given to this donkey an exceptional gift, understanding the language of humans.
The Tribulations of Cadichon (10×13 mins) Suite of the first (memoirs).
The Adventures of Mark and Mikey (13×26 mins) An alternative way of making cartoons.
Represented By:
Andre Mallet.

PROCIDIS
Once Upon a Time...Life (26×30 mins) The fabulous story of the human body. An infinitely tiny world described in a humorous fashion to the younger public.
Once Upon A Time....Man And....Space (52×30 mins) The humorous tale of man, his evolution through the ages and his adventure in space.
The Adventures of Jeremy/Colargol (26×30 mins) The adventures of a young bear that sings and is interested in everything, and the joys and tribulations that result from this curiosity.
Where the Sky Begins (14×30 mins) Fiction based in the early days of aviation, the first pioneers and their strange flying machines.
Graine D'Ortie (13×26 mins) Adventures of a young child who discovers the world of grown-ups.
Represented By:
Albert Barille. President and Frank Barille, Sales Manager.

REVCOM
Hills End (6×25 mins) After a wild storm a group of school children are faced with the difficult problem of survival until help comes.
Spit Macphee (8×25 mins) Spit is a natural boy in a nautral landscape but after his grandfather's death, his freedom and independent spirit are threatened.....
The Bartons (12×25 mins) A humorous look at life for the Barton family and their neighbours in the new suburb of Banksiawood.
Touch the Sun (6×90 mins) Six action packed stories about young people extending themselves in the face of crisis, conflict, a critical period in their lives.
Sentiments (9×90 mins) Sentiment is the common thread running through these stories - sentiments of love, friendship, tenderness, motherhood.
Represented By:
Antoine de Clermont-Tonnerre, Chairman and Yves Pasquier, Director.

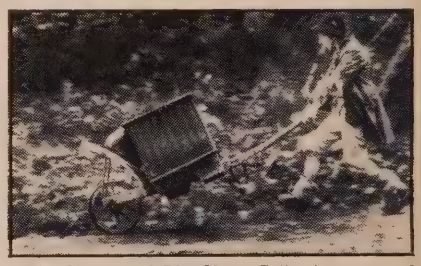
TECHNISONOR
Maria Vandamme (4×85 mins) From the Northern factories and mines to the 1870 war and the commune, Maria Vandamme is eager to understand and to love.
Talkie Walkie (6×52 mins) Six youngsters, messengers on motorbikes scouring about Paris and mixed up with adventures.
The Valley of Hopes (6×55 mins) In a mining and steel Lorraine valley a family of Italian migrant workers fights for its intergration.
Inspector Lavardin's Files (4×90 mins) The famous detective confronted with enigmas and crime will carry out his investigation in his own and special way.
Represented By:
Claude Dsir, Chmn Manager and Jean Gauthier, Managing Director.

GERMANY (FDR)

ATLAS INTERNATIONAL
Mad Mission (4×85 mins) A zany, fast paced action adventure series for all ages.
The Nonstop Trouble Series (4×90 mins) Four feature length action-comedies with one of Germany's best comedians 'Didi'.
Pharaoh (144 mins) Epic on the life of Pharaoh Ramses XIII.
The Catamount Killing (95 mins) Thriller based on a book by James Hadley Chase.
For Your Love Only (99 mins) Dramatic crime story.
Represented By:
Dieter Menz, President and Stefan Menz, Director TV Sales.

BAVARIA FILM
Family Skeletons (135 mins) TV play centering on a seemingly decent, rich family who is involved in a murder.
The Fox (12×50 mins) Exciting series about a clever, young woman who repeatedly outwits the underworld.
The Island (6×58 mins) Amusing serial about love, intrigue and jet-set life with the idyllic scenery of a North Sea island.
Reporters (6×44 mins) Brand-new gripping series about two reporters' investigations of the most explosive topics of international reality.
Munchhausen's Last Love (120 mins) TV play about the tragic love story between the elderly 'Lying Baron' Von Munchhausen and a young girl.
Represented By:
Rosemarie Dermuhl, Head of the Dept World Sales Television.

BETA FILM
Nonni A 12 year old boy, Nonni, his younger brother Manni and his widowed mother are pitted against a wicked town merchant.



Little Claus and Big Claus Tells the story of two men named Claus living in the same small village.
The Fairy Tales A special series of feature films each 90 mins.
Unitel Celebrates Leonard Bernstein's 70th Birthday The programme includes the live performance of Leonard Bernstein conducting the Boston Symphony Orchestra on Augsut 28th.
Represented By:
Jan Mojto, General Manager and Paulde Rooy, Head Int'l Sales.

HELLTHALER INTERNATIONAL
The Modern Jazz Quartet (60 mins) 35th Anniversary.
Music Ensemble of Benares (60 or 30 mins).
Barbara Thompson & Band (60 mins).
Mozart (13×45 mins) Featuring Mozart's most important piano concertos.
Curiosity Show (13×25 mins) Informational children's programme
Represented By:
Bernd Hellthaler and Heinke Kolb.

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IGELFILM

When the Sun Becomes Dangerous (44 mins) Leading European scientist investigate for the first time the ozone hole above the Artic at the most Northern outskirts of Europe.
Film In Its Early Days (4×60 mins) An interesting aspect of the history of early film making.
Monopoly (83 mins) Everybody knows Monopoly. Now over 500 million players in 32 countries can see the first ever film about the inside story of the famous game.
Child Between Two Worlds (4×30 mins) Introducing central European children to the world and families of children wth Islamic cultural and religious background.
Danish Tales and Legends (4×30 mins) Puppet animation films for young children including tales by Han Christian Andersen.

INTERSTAR TELEVISION PRODUCTION

Rock Interviews (5×20 mins) International rock stars interviewed at their homes.
Rock Home Stories (10×20 mins) The private lives of international rock stars.
Represented By:
Wolfgang Heilemann, President and Stephanie Carron, Sales Executive.

TELEPOOL

The Secret of Nature (10×60 mins) Explore the world's most unusual creatures in their natural habitats.
The Adventureers (9×60 mins) Set out on an adventure with the couragerous men and women who compete against themselves and nature to conquer the unknown.
Praxis Buelowbrogen (20×48 mins) A series very different from the usual type of doctor series on the everyday experiences of a general practitioner in a district of Berlin which is not a good area in the city.
Das Alte Ladakh (90 mins) This film documents 'a different awareness from an unknown world'. Two families provide us with an insight into everyday life in a remote village.

TRANSTEL

World Heritage (8×28 mins) Takes us on a journey to some of the most fascinating sites connected with the history of the human race.
With Edmund Hillary Through the Himalayas (13×28 mins) The series looks at a fascinating region caught between its own independent past and an uncertain future of technical progress.
Derrick (26×59 mins) Operating with his characteristic brand of reserve and reticence, Chief Inspector Derrick Doggedly tracks down criminality.
Disco Rally (13×28 mins) Features pop stars from around the world and offers newcomers a chance to achieve international fame.
Peter And His Toybox (13×28 mins) Peter is a real favourite with children and he knows how to rouse their interest in nature and the environment.
Represented By:
Dr Ulrich Schaeffer, Managing Director and Werner Hadulla Managing Director.

TRISTAR

Rock Power Television (10×45 mins) The last ten years of rock music shown in a crazy battle between two competing TV stations.
Berlin Now (58 mins) As seen through the eyes of young rock musicians.
Amazing Years Of cinema (13×26 mins) The history of the early year of cinema.
Kampfname Willy Brands (65 mins) A part of Brandt's exile biography.
Two World's of The Syndey Dance Company (54 mins) A portrait of Australia's best contemporary ballet group.
Represented By:
Wolfgang Fischer, Managing Director and Werner Kupper, Managing Director.

WAGNER-HALLIG FILM

Captive of The Vikings (117mins) Story of the boy Kuksha, captured by the vikings.
The Adventures of Tom Sawyer And Huckleberry Finn (26×30 mins) Very impressive series for boys and girls along Mark Twain's classic.
The Minikins (12×30 mins) People, only 8 inches high, fighting for survival in a world made for big ones.
La Linea (82×3 mins) The animated series shows Mr La Linea in funny situations he has to cope with.
Peter of The Elephants (100 mins) A young runaway boy rescued by elephants earlier tries to save them from ivory hunters.
Represented By:
Thomas Wagner, President.

WDR INTERNATIONAL

Heimatmuseum (3×110 mins) Drama, tells the story of a childhood friendship which survives two World WARS.
Schlusselblumen (2×100 mins) Drama, an agent story.
Tatort (9×90 mins) Thriller series.
Lindenstrasse (156×29 mins) This family series concerns the everyday life of people living in the same street.
Janosch (26×30 mins) Full animated series.

ZDF

Lorentz & Sons (10×45 mins) The story of a wine-growers family.
Through the Himalayas With Edmund Hillary (6×52 mins) The first man ever to conquer the highest mountain.
Terra X (1841144 mins) This fascinating documentary series takes us into remote exotic worlds, and includes sequences never before filmed.
A Gala Concert With Luciano Pavarotti (94 mins) A Gala evening with star-tenor Luciano Pavarotti recorded live in Munich's Olympia Hall.
Topsy-Turvey (21×30 mins) Hectic stories about everyday life on many a family.
Represented By:
Rainer Regensburger, President Int'l Sales and Rolf Dubral, Vice President Int'l Sales.

GERMANY (DDR)

TELEVISION OF THE GERMAN DEMOCRATIC REPUBLIC

Saxony's Splendour and Prussia's Glory (6×90 mins) People and their passions at the
The Visionary (90 mins) A classical detective story after a novel fragment by Friedrich Schiller.
Melanios Last Love (80 mins) A Poetical story of an unemployed cook in a fictitious Latin-America country.
Police Call 110: Quiet as the Night A thrilling story of lonely hearts and crime in a picturesque mountain spa.
A Tooth for a Tooth (21×60 mins) Tells about everyday problems of kind people set against a dentist's background.
Represented By:
Dr Seidowsky, Vice Chairman and Werner Schneider, Export Manager.

GREECE

ERT S.A.

The Art of Greek Music (6×30 mins) A lyrical demonstration of the continuity in Greek music
Careta (50 mins) A Mediterranean Sea turtle one of its favourite nesting places has been the beautiful sand beaches of Zakynthos.
The Price of Love (2×50 mins) A story of love betrayed in the name of money.
Mountains Of Greece (16×30 mins) An exploration of their wild and forgotten areas.
Laika Dromena (8×30 min) Gods are still living in Greece.
Represented By:
Fanis Synadinos, Head of Sales, ET1 and Effie Jenkins, Head of Sales, ET2.

HONG KONG

HK-TVB INTERNATIONAL

The Rise Of Genghis Khan (100 mins) Dramatised life and adventures of empire builder Genghis Khan shot in the Mogolian Steppes.
The Yang's Saga (100 mins) Valiant, tragic story of the loyal Yang heroes spiced with Chinese mythologies.
Vendetta (100 mins) Seven young innocuous fighters set off on a rescue mission, only two return.
The Patriotic Boxer (220 mins) Kung Fu fighter awakened to foreign invasions in turbulent China.
The Hong Kong Connection (100 mins) Modern detective story set in Hong Kong, fast-paced story flow with bombarding action scenes.
Represented By:
Mr Hoy, General Manager and Michael Chan, Manager.

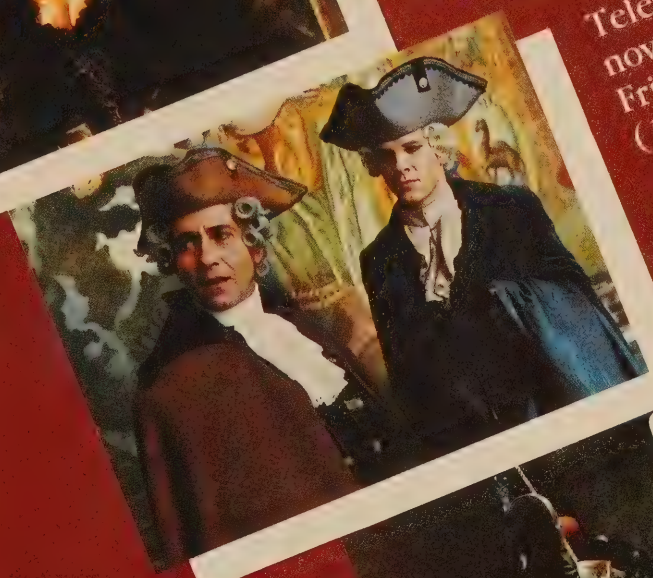
Television of the German Democratic Republic presents:

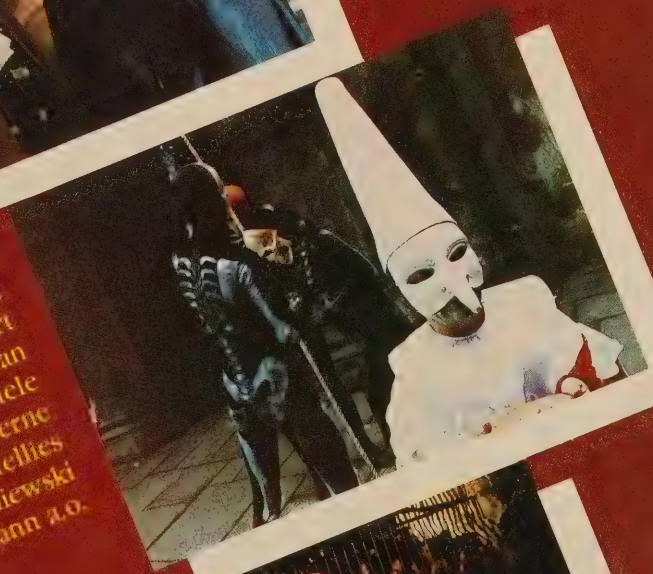
35 mm · 90 mins · 1988

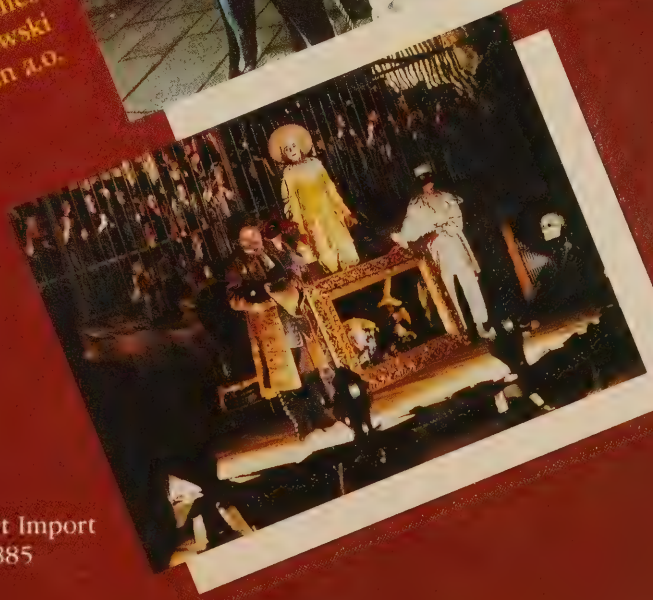
THE VISIONARY

Television film based on a novel fragment by Friedrich Schiller (1759 - 1805)

Camera: Franz Ritschel
Script and direction:
Rainer Bär







The Players:
Götz Schubert
Michèle Marian
Klaus-Peter Thiele
Dietmar Terne
Otto Mellies
Arno Wyzniewski
Wilfried Ortmann a.o.

The hero of this thrilling intrigue is the prince of a German dynasty of the 18th century. Under false pretences he is lured to Venice, experiencing there one enigmatic adventure after the other and being manipulated more and more to do things which he thinks to be wrong, obscure and fraudulent. A beautiful and mysterious woman serves as a decoy. But he does not suspect that he has become the object and fallen victim to a power plot.

INTERNATIONAL DISTRIBUTION:
Television of the German Democratic Republic · Export Import
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VISIT OUR STAND

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GREEK RADIO TELEVISION
ERT s.a.

ET 1	ET 2
Messogion 432, Ag. Paraskevi,	Messogion 136,
ATHENS, GREECE	ATHENS, GREECE
Tel.: 6570978	Tel.: 7709839
Telex: 216066	Telex: 214439

THE MOST RECENT GREEK FILMS PRESENTED AT MIP-TV BY THE

GREEK FILM CENTRE

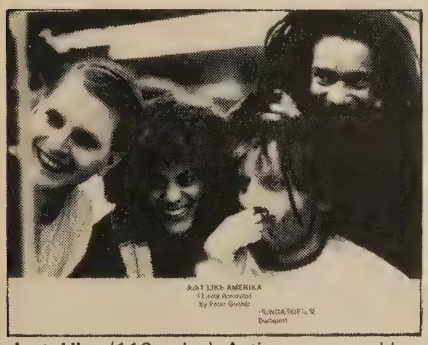
10, Panepistimiou Av., ATHENS, GREECE
Tel.: 3631733 - 3634586 Telex: 222614

"THE PRICE OF LOVE"
mini series, 2×50´

"GODS ARE STILL LIVING IN GREECE"
6×50´, Film

HUNGARY

HUNGAROFILM



Just Like (119 mins) Acting on a sudden impulse a 40 year old Hungarian gay stays in N.Y. is it possible to survive?
Love Motive (97 mins) A now-a-day family story of how the running for the money ruins a family.
Farewell to You (106 mins) The scene is a tenement house in Buda. Time 1938, 1942, 1944.
The Captain of the Forest (80 mins) Captain and his collegue Eddie the Mouse have been trying to catch zero the dangerous cat-criminal.
Movie Clip (82mins) Filmed in the style of the video clip, presents a series of episodes of todays life, performed by Hungarian pop musicians.
Represented By:
Judit Sugar, Vice President and Judit Hjvari, Responsible for Sales.

ISRAEL

ABA PRODUCTION

Gospel in the Holy Land (5×24 mins) A musical tour to the Gospel music's roots and the biblical locations.
Nadia (86 mins) The struggle of a 16 year old Arab girl to bridge the gap of two societies.
The Owl (103 mins) Suspense melodrama tears the lid of the Israeli Intelligence community.
On My Own (96 mins or 5×25 mins) Touching story of street smart kid who is sent to a foster home.
Represented By:
Alona Abt, General Manager.

IBS FILMS

Crystal Night (50 mins) A unique documentary film commemorating 50 years since 'Crystal Night', the start of reign of terror of Hitler across Europe.
Represented By:
Yitzhak Ben Shelach.

VIDEOTIVE INTERNATIONAL COMM.

Tel Aviv Berlin (95 mins)
On A Narrow Bridge (95 mins) A love story between a Jewish officer and an Arab widow.
You're in the Army Girls (95 mins) A film that will make you laugh and warm your heart.
Skipper (95 mins) The skipper's idyllic life with his son turns into a whirl pool of emotion as the fight for custody begins.
Represented By:
Naar Isaac, President.

ITALY

INTRAFILMS

Piazza Navona (6×75 mins) TV movies directed by young Italian talents co-ordinated and supervised by Ettore Scola.
Helena (2341130 mins) To investigate her fathers brutal murder Helena becomes a full time reporter.
The Professer (541160 mins) A true story of the Mafia world.
Classic Feature Films The best Italian cinema of all times.
Represented By:
Paolo Corvino, President.

PEGASO INTER-COMMUNICATION

Hollywood Rebels (3×120 mins) A film documentary about 3 legends of Hollywood
Tarkovsky Trilogy (60 misn) Film documentary on the life and works of Andret Tarkovsky.
Immacolata and Concetta by Salvatore Piscicelli (90 mins) Dramatic Neapolitan story of two women who fall in love while in jail.
In The Wake of James Cook (6×55 mins) Following James Cook's route when he discovered Australia.
Mountains of the World (6×55 mins) Splendid documentary on the most famous mountains.
Represented By:
Maurizio Castellano, President and Paolo Lombardo, Director.

SACIS

Rendez-vous in Trieste (4×60 mins) A story of love and espionage freely based on Scerbanenco's novel 'Appointment in Trieste'.
A Victory (2×90 mins) The courageous struggle of a young woman against cancer.
The Second Cross (104 mins) Two crosses: The Christian one and the Swastika. The story of Titus Brandsma summarizes their encounter.
Back to Africa (110 mins) The search for an identity by a man who lost his roots in years of travelling.
A Budding Father (3×90 mins) The story of Eros Magrini whose life changes when he discovers that Alex is probably his son.
Represented By:
Sesto Cifola, Marketing Director and Gioia Avvantaggiato, Int'l Sales Manager.

STARLIGHT

50 classical Italian pictures with big actors of the '60s.
Represented By:
Riccardo Cepparo and Gabriella Cepparo.

JAPAN

NIPPON ANIMATION

Topo Gigio (26×30 mins) Topo Gigio comes back in TV animation series, with all new exciting and witty stories.
Little Lord Fauntleroy (52×30 mins) A great masterpiece of the classics. Cedric's innocent beauty melts the ice in a heart of his old English grandfather.
Dagon (26×30 mins) Dagon lands on Earth and begins a thrilling adventure with insects.
Grimm's Fairy Tales (26×30 mins) A beautiful, high quality animation series of the most famous and much loved enchanting world of fantasty.
The Story of 15 Boys (70 mins) Based on 'Two Year Vacation' by Jules Verne.
Represented By:
Koichi Motohashi President and Yasushi Takasaki, VP Int'l.

NIPPON TELEVISON NETWORK

In The Beginning (26×25 mins) Animated old
A Little Monkey's Schooling (30 mins) Mischievous antics turn a village upside down.
Birdman Rally (30 mins) Men taking wing, in homemade flying machines.
Kickers (25 mins) The youthful enthusiasm and struggles of a boys soccer team to achieve greatness.
Live From the Top of Mount Everest First live TV coverage from the top of Mount Everest.
Represented By:
Katsuhiro Kurata, General Manager Int'l Operations and Hime Miura, Senior Assistant

NETHERLANDS

BELBO FILMS

Demjanjuk (50 mins) Documentary on the Demjanjuk courtcase, based on the original courtroom footage.
Revolution Revisited (4×50 mins) A journey with Dany 'the Red' Cohn Bendit, leader of the French student revolt of 1968, as he visits his counterparts today, and looks back.
The Reds and the Whites (50 mins) Documentary on the Russian Orthodox Church in the Holy Land, where the Revolution is still being fought.
Far from Vietnam (50 mins) Documentary on the insiders' record of Vietnam's revolution told by the guerilla fighters, political chiefs and opposition leaders.
Unsettled Land (3×50 mins) The story of the early European pioneers in Palestine.
Represented By:
Ludi Boeke, Chief Executive & Ingrid Lochem, Sales Executive.

CHANOWSKI PRODUCTIONS

Juvenile Crime (6×55 mins) The subject of juvenile crime is explored and presented in a meaningful way.
Chinese Chef (32×13 mins) TV series on Chinese food, shot on location in various regions and cities in China illustrating the world-famous cuisine in all its fascinating aspects.
A Day in the Life of a Child (13×25 mins) Series of television documentaries depicting the life of a child in a Third World country.
The New Daily Fable A mirror of human society translated in an animal world.
Bastian and Barbara (13×5 mins) Series of children's cartoons with the hippo Bastian and his girl-friend Barbara. Original and exciting adventures.
Represented By:
Loek de Levita and Etty van der Veer.

ENNOVISION INTERNATIONAL B.V.

The World Championship of Magic (96 mins) Gala-special with the greatest magicians of the world, including the world champion, 1988.
The Golden Classics (20×100 mins) Features that mark the history of cinematography.
Passion (13×30 mins) Portraits of people with peculiar passions.
The Blood of the Earth (55 mins) Documentary on Taiwan and its frightening ecology problems.
Represented By:
E.L.P. Rijpma, Chairman and E. Boudot, Vice President China.

FRANK FEHMERS PRODUCTIONS

Sebastian Star Bear (45 secs) The legend says that Ursus, the great bear leader, who lives on the Great Bear constellation, will help any bear in trouble.
The Bluffers (13×30 secs) Will the Bluffers save their forest from the mad owner of Bluffoonia, Clandetino? Find out in this award winning series.
Represented By:
Frank Fehmers.

NIS

Anne Frank: Just a Diary (25 mins) Story of Anne Frank told from the perspective of a 17-year-old Dutch girl.
Anne Frank: Dear Kitty (25 mins) Life of Anne Frank told with quotations from her diary together with images of the place where she was hiding, photo's from the family album and historical film material.
Femme Fatale (4 mins) An attractive woman appears in the doorway of a house in a sleepy dutch town. A sympathetic wink to a student causes a disastrous chain of events.
The Chimney Sweep (9 mins) A shabbily-dressed woman is about to throw herself off a roof but an acrobatic chimney sweep manages to talk her out of it.
Monument of a Gorilla (53 mins) A campaign to save seven lowland gorillas from the trader proved successful. They were given shelter by Burgers' Zoo in Arnhem.
Represented By:
G.A. Van Leeuwen, Head of Film Distribution and Exploitation and H.M.A. Kegge, Sales Assistant.

TELECABLE BENELUX

Dommel (52×24 mins or 104×12 mins) A hilarious animation series full of humour and crazy adventures featuring a fluffy dog and his master.
Ox Tales (52×26 mins or 104×12 mins) A crazy and full of gags 'Animal' sitcom.
Star Street (2641130 mins) Zodiac signs, living on a star-shaped planet have lots of fun and adventures.
Alfred J. Kwak (52×30 mins) An animation series, featuring an alert and musical duck, always striving for a better world.
The Dummies 210×20 secs spots.
Represented By:
Dennis Livson, President and Sjoerd Raemakers, Director of Commercial Affairs.

VPRO TELEVISION

State of Welfare (64 mins) Documentary about our state of welfare and how elderly people have to cope with it.
Reports of Life (3×70 mins) Series about a hospital treating cancer.
Dr Krankenstein (741130 mins) Medical horror series for children.
Circumstances (70 mins) Documentary about drug-addicts living together.
Children in South Africa (2×25 mins) Documentary series about children in South Africa.
Represented By:
Jannie Langbroek, Head of Purchase Department and Roelof Kiers, Director VPRO Television.

NEW ZEALAND

NATIONAL FILM UNIT OF NEW ZEALAND

The Lake That Exploded (51 mins) A documentary which looks at the adaptation of nature to a changing environment.
Whales (47 mins) Weaving together spectacular footage of these magnificent mammals and the people who prey on them.
Dogstar (29 mins) This is a film where dogs, not humans, are definately the stars.
Represented By:
Bronwen Stewart, Programme Sales Manager and Joan Isaac, Executive Producer.

NEW ZEALAND FILM COMMISSION

Talkback (50 mins) A drama about a young woman who suddenly becomes Talkback host for the night.
Instincts (23 mins) A story about a woman living in a communal relationship.
Journey (25 mins) An old man's struggle to determine the future of his family's land.
Hey Paris (18 mins) A film about a dance choreographed by the star of New Zealand's famed dance company.
Rere ki Uta, Rere ki Tai - The Voyage (25 mins) Documenting the recent voyage of 100 paddlers across the ocean in a war canoe.
Represented By:
Lindsay Shelton, Marketing Director and Rhys Dyson, Distribution Manager.

SOUTH PACIFIC ALL MEDIA DISTRIBUTORS

Worzel Gummidge (52×25 mins) Featuring a cantankerous scarecrow and his many adventures.
The Longest Row (52 mins) A gold medal TV adventure film of an incredible 294 day solo voyage across the Pacific.
Fishing Down Under (13×24 mins) Internationally renowned sport fishermen travel throughout New Zealand in search of some of the world's finest fishing.
The Lie of the Land (90 mins) Acclaimed telefeature set in 1923 when European pioneers were settling in to dominate New Zealand.
Should I Be Good (90 mins) A dramatic account of a young musicians efforts to free his lover from a world of Mr Asia drugs, murder and intrigue.
Represented By:
Grahame McLean, Managing Director and Kerry Robins, Marketing Director.

TVNZ

Wild South (22×24 mins) New titles from the
Icebreaker (6×48 mins) Unique television series that puts politics aside and looks at the daily lives of six families within the Soviet Union.
American Pie (6×48 mins) Documentary series which delves into the life of the average American from a Kiwi perspective.
Porters (6×24 mins) Light hearted off-beat 'dramedy' set in a hospital.
Visible Passage (48 min) Personal documentary told from the point of view of a second generation New Zealand weaves the experiences of a number of Greek women bound through the bloodline to each other and to another country.
Represented By:
Helen Tourell, General Manager and Leigh Wilson, Sales Executive.

NORWAY

NORDISK FILM TV-DISTRIBUTION

Katinka (135 mins) Max von Sydow's debut as a director.
Friends Forever (95 mins) About daring to live with an open mind, a film about yearning and love.
Samson & Sally (60 mins) Animated film based on 'The Song of the Sperm Whale'.
Murder in the Dark (99 mins) An action packed suspense movie.
One of Those Things (90 mins) With Judy Geeson and Roy Dotrice as leading actors.
Represented By:
Jesper Smith, Vice President and Carl Goran Anderson, Sales Manager.

POLAND

FILM POLSKI

The Devil (123 mins) The close of the 18th century, the armies of the three powers are partioning Poland for the 3rd time.
The Mother of the Kings (126 mins) The protagonist is Lucja who wanted to live a decent life and bring up her sons to be decent men.
Suspended (92 mins) The plot is laid in the early 1950's. The film is a study of a man.
Hero of the Year (115 mins) The film tells about ups and downs of Danielak - protagonist of this film.
The Friend of a Jolly Devil (88 mins) Witalis, who lives quite alone, one day found a baby.
Represented By:
Stanislaw Izydorczyk and Ryszard Pospieszynski.

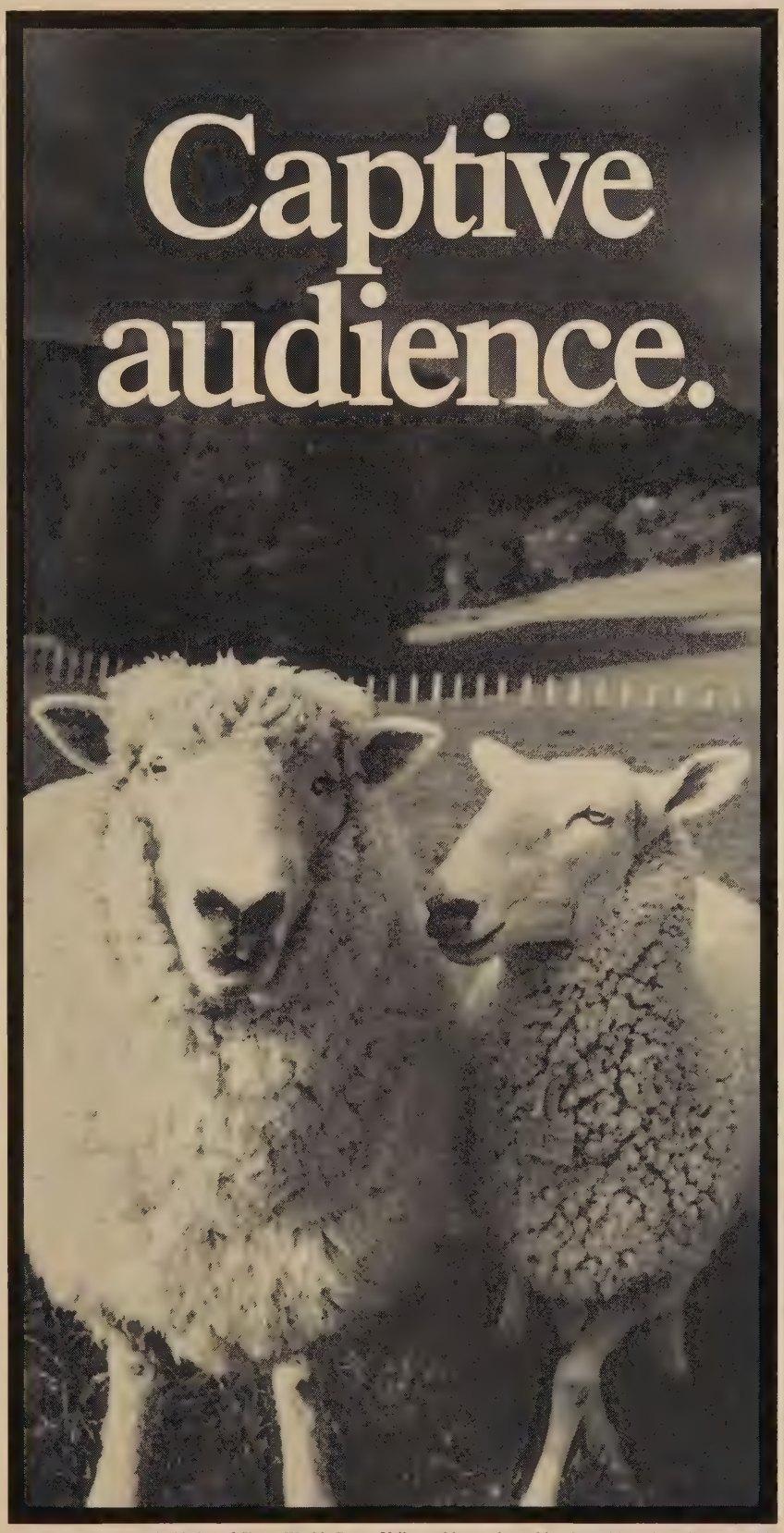
POLTEL

Magnate (180 mins) An epic tale of the twilight of a powerful Polish-German family.
Kings of the Sea (11×25 mins) The legend of sailors who knew how to build fast sails and use them in distant waters.
A Ballad of Januszek (7×60 mins) A widow of fourty whose entire life is subordinated to her ten-year old son's upbringing.
Stowaways (3×25 mins) Cartoon in which three boys experience a number of imaginary adventures.
Set of TV Programmes On the 45th anniversary of uprising in Warsaw ghetto.
Represented By:
Janusz Roszkowski, President of Polish Radio and TV and Lew Rywin, General Director of Poltel Agency.

PORTUGAL

RTC

True and Faithful (85 mins) Feature film about the unhappiness of a woman told by herself.
Tales of a Fox (13×13 mins) Wonderful adventures of Jump Puddles, The Fox, who lives in the woods with his amazing friends.
The Horse (6×25 mins) Documentary series shot for the first time about Portuguese horse breeders of great reputation.
The Tides of Time (2×40 mins) Documentary about the history and the achievements of local Government in Portugal since the begining.



Our thanks to Wally & Gladys of Sheep World, Dome Valley, without whom this ad would not have been possible.

To the uninitiated, New Zealand is an isolated land of mountains, sheep, rivers, sheep, geysers, sheep, and more sheep. But there are also several million other creatures here who are interested in much more than simply eating grass and perpetuating the species.

When they're not racing yachts, taking over foreign companies or winning sports events somewhere in the world, most New Zealanders enjoy nothing more than a good television programme. (And nothing less for that matter.)

Ninety eight percent of the potential New Zealand audience tunes into Television New Zealand.

We provide them with two unique services – an information-oriented channel (Television One), and an entertainment channel (Network Two).

We screen over 20 hours a day of the best drama, comedies and features from around the world. As much as 3 hours of news and current affairs is aired each day, some of it pulled via satellite from the world's major news agencies. We make nearly 3,000 hours of drama, children's programmes, entertainment, sport, features and documentaries, which are regular winners of top international awards. For a little country, we have a large appetite for quality.

Which brings us back to the sheep. While we admit there are quite a few in our vicinity, one thing's for sure. TVNZ is not programming for them.

TELEVISION NEW ZEALAND

SAATCHI 6606

Port Wine (55 mins) Documentary about the origins of the famous Port Wine since wineyard till the bottle.
Represented By:
Jose Trindado, Director and Maria Jose Duarte, Head of Sales.

SINGAPORE

SINGAPORE BROADCASTING CORPORATION

Merlion City (8×30 mins) A pictorial assay of the Singapore as a multi-religious, multi-cultural society.
Marriage Documentary (3×30 mins) Depicts how the Chinese, Malays and Indians have combined traditional and modern practises in their weddings.
Life and Time SR I and SR II (SR I 10×30 mins & SR II 9×30 mins) Documentaries on the nostalgic past and the everchanging present of Singapore.
Represented By:
Amy Tsang, Programme Acquisition Executive.

SPAIN

BRB INTERNATIONAL

Bobobobs (26×26 mins) Animated series.
The Wisdom of the Gnomes (26×26 mins) Animated series.
Around the World with Willy Frog (26×26 mins) Animated series.
D'Artacan and the Three Mustehounds (26×26 mins) Animated series.
David the Gnome (26×26 mins) Animated series.
Represented By:
Claudio Biern Boyd, President and Maria Aragon, Sales Manager.

SWITZERLAND

POLIVIDEO

Pavarotti returns to Naples (55 mins) Luciano Pavarotti sings the most beautiful classic Neapolitan songs in a setting of breathtaking beauty.
The Sectret Life of Serge Eisenstein (56 mins) A brilliant documentary on the life and sometimes controversial world of the legendary Sergei Eisenstein.
T.I.R. (13×55 mins) Adventure series starring Philippe Leroy featuring the madcap adventures of 2 Italian lorry drivers.
Child of Love (90 mins) A broken household sets the stage for one of today's most poignant problems: parental kidnapping.
13th Monte Carlo International Circus Festival (60 mins) The variety show of the year featuring the world's most famous circus performers.
Represented By:
Drs. Robert K Zegwaart, Director of Marketing and Co-productions and Richard Lotti, Head of Sales.

R.C WITSCHI TELEFILM

Neighbours (600×22 mins) A drama serial focusing on three suburban households in a modern city environment.
The Young Doctors (1350×22 mins) An exciting drama serial set in a big city hosptial.
Sons and Daughters (22 mins) A drama serial about two families set in Australia.
Prisoner Cell Block H (650×48 mins) A powerful and unique drama series exploring the lives of women in prison.
Richmond Hill (92×48 mins) A drama serial centering around a police station in an Australian suburb.

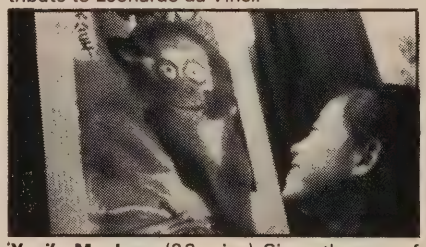
UNITED KINGDOM

ABRACADABRA DISTRIBUTORS LTD

ABRACADABRA (26x26 mins) A series for children aged 8-14 years old, and adults too. Based on science and technology which is entertaining but has an educational bias to it. Including animation, computer graphics, live sketches and puppetry.
Represented By:
Jan Silchenstedt, Managing Director and Caroline Tuke, Marketing Manager.

ARTS COUNCIL

Freefall: Gaby Abis (26 mins) Dance is taken out of the confines of the theatre and into the 'urban landscape'.
Naturally Creative (78 mins) Our natural capacity for creativity is explored.
Don't Tell Leonardo (52 mins) An imaginative tribute to Leonardo da Vinci.



'Yani's Monkeys (26 mins) Since the age of two, Wang Yani, had produced more than ten thousand paintings - of monkeys, tigers, landscapes and fairyfales.
Represented By:By:
Angie Mulhall, Film Sales Executive.

BBC ENTERPRISES

Final Run (4×50 mins) Fast moving thriller about the dangers and pressures that build around
Jumping the Queue (3×50 mins) A depressed and purposeless woman is saved from suicide by a killer on the run.
The Bell-Run (85 mins) A vivid and unusual drama set against the exciting work of North Sea divers.
Sweet As You Are (60 mins) Marital deception becomes deadly when a college lecturer discovers the student with whom he had an affair was carrying the AIDS virus.
Cariani and the Courtesans (80 mins) Giovanni Cariani is a young artist in 16th century Venice where he is drawn into a web of deciet.
Represented By:
James Arnold Baker, Chief Executive and Keith Owen, Director of Programme Sales.

BORDER TELEVISION

Bonington - The Everest Years (60 mins) A documentary on one of the greatest climbers of
Century on the Crags (60 mins) The history of rock-climbing which originates in Cumbria.
Badger on the Barge (30 mins) A dramarama about a girl's encounter with a badger, a barge and an extraordinary lady.
The Alien (30 mins) A young school-boy and a girl from Mars.
Land of Mann (60 mins) A documentary on historical and present-day Isle of Man.
Represented By:
Tony Sandford, Chief Executive and Ann Gillham, Head of Sales Administration.

CENTRAL

After the Bomb (60 mins) In 1984, Susan Morgan, a freelance British journalist was badly injured in a bomb attack whilst covering a press conference held by a Nicaraguan rebel leader. After 18 months she has recovered and returns to the site of the attack. She talks to colleagues also maimed and examines the motives and the men behind it.
Inspector Morse (3×120 mins & 4×120 mins) A series of murder mystery stories featuring John Thaw as the most unlikely detective.
The Zero Option An action-packed thriller laced with espionage and other intrigues.
A Kind of Living (6×30 mins) A couple find that a 'late' baby brings all sorts of problems and adjustments in this comedy series.
Professor Lobster (6×30 mins) The madcap professor and his sidekick Lizzie can't wait to get their claws into the subject of buildings and bridges in this series for children.
Represented By:
Philip Jones and David Llewellyn-Jones.

CHANNEL FOUR

A Very British Coup (3×52 mins) Pacy thriler about an attempt to destabilize an elected British government.
Echoes (4×52 mins) Compelling story of love, friendship and obsession set against the conventions of a small Irish town in the '50's based on the international best-seller.
Cities Fit to Live In (7×52 mins) A portrait of seven different cities - Amsterdam, Barcelona, Dublin, Pecs, Liverpool, Toronto and Turku.
Shattered Dreams: Picking up the Pieces (3×55 mins) Comprehensive and dramatic film about Israeli society 40 years after the creation of the State of Israel.
Gladis in the Underground (11 mins) Surreal animation portraying a young woman's journey through life.
Represented By:
Colin Leventhal, Director of Programme Acquisition and Sales and Jane Small, Programme Sales Manager.

CONSOLIDATED

Lincoln (4 hours) Gets under the skin of America's most famous president and shows how
Necessity (2 hours) A woman discovers the source of her husband's amazing wealth in this contemporary thriller.
War Story (2×60 hours) An unique view of America's agony in the Vietnam war.
Killing 'Em Softly (90 mins) A tense thriller where the violence of New York ghetto life forces a young musician to murder.
Once Upon a Texas Train (120 mins) A dramatic and unusual western.
Represented By:
Michael Deeley, Chief Executive Officer and Sally Busby, Director of Int'l Sales.

CORI FILM DISTRIBUTORS

Flying Doctors (70×60 mins) Filmed in the broad expanse of the great Australian

CHANNEL 4 INTERNATIONAL

Echoes (4x52') Drama

A Very British Coup (3x52') Drama

At MIP TV Stand 03.34/05.33 Contact: Jane Small

Channel 4 International · 60 Charlotte Street · London W1P 2AX, UK · Tel: 01-631 4444 · Telex: 892355

outback the series highlights all the elements of excitement, action, drama, human triumph and tragedy that made the mini-series an international success.
Zoo Family (26×30 mins) For Dr David Mitchell and his children the dream of children all over the world comes true. They are the Zoo Family and their home is the Royal Melbourne Zoo.
Under the Biltmore Clock (70 mins) Beautiful, vivacious, 21 year old Myra Harper faces a dilemma; she can't remain single but she is quickly bored by each man she dates.
Tim Tyler (12×30 mins) The enchanting and exciting story of a young boy who sells his laugh to support his widowed mother, and then has to do battle wth a wicked baron to get it back.
Girl From the South (75 mins) Anne is a rich and naive teenager fed on the syrup of romantic novels. When she attempts to act out in real life the plot of her own teen romance things go very wrong.
Represented By:
Judith Bland, Director and Louise Rimoldi, Sales Executive.

CSI
Italian Football (34×60 mins) One main match
International Rugby Union Live via satellite or edited highlights on Argentina V France.
Austalian Rugby League Season 1988 (24 weeks) Packages available to suit. one whole match or edited highlights plus action from other games.
International Rugby Union 1988 World Sevens Tournament Live via satellite or one hour edited highlight package.
International Rugby Union Australia V World X Live via satellite. one hour edited highlights or full match coverage on tape delay.
Represented By:
Hugh Ashworth.

CTVC
The Disputation (65 mins) Drama based on the Barcelona disputation between the Christians and Jews.
Yeshua (5×60 mins) Uncommon authenticity and dramatic power spanning from the period of Adraham to Jesus.
Bodytalk (8×5 mins) A delightful series giving children an insight into the way their bodies work.
Seven Circles of Prayer (35 mins) Documentary focusing on 4 characters to illustrate how prayer can be part of life.
Whose World (6×30 mins) Documentaries about the nature of creation and the universe through scientific development and theological thought.
Represented By:
Peter Leeming and Barrie Allcott.

DANDELION DISTRIBUTION
Escape to the Wilderness (15 parts) Reveals the fascinating environment around us, from the Artic circle to the Antartic.
Interbang (26×30 mins) Action packed family adventure series.
The Kid (13×5 mins) Live action series using original music and sound effects.
A View of Britain (13×30 mins) Films which celebrate the beauty, history and tradition of Britain's varied regions.
The Forest of Boland Light Railway (13×5 mins) Tells the story of the enchanting life within the forest of Boland.
Represented By:
Noel Cronin, Managing Director and John Clutten, Sales Director.

DEE & CO LTD
Professor Panda (180×3 mins) Chinese proverbs
For Energy Minerals & Man (6×27 mins) Filmed throughout the world each programme provides a comprehensive overview of the Earth's resources.
Gold in Modern Technology (28 mins) Explores gold's unique properties.
Princess of Diamonds (10×7 mins) Old fairytales told through animation.
Variations on a Theme (7×12 mins) Delightful nature series which features several animals.
Represented By:
Lo Ellicott and Drew Ellicott.

FILM FAIR
The Fun of Cake Decorating (6×30 mins) Educational.
Bangers and Mash (25×5 mins) Children's animation.
Fred Basset (20×5 mins) Chidren's animation.
Paddington Bear Specials (3×21 mins) Children's animation.

GLOBO INTERNATIONAL
The Right to Love (160×30 mins) Set in 1900,
Wheel of Fire (180×30 mins) Contemporary story of big business, power and corruption.
Football - Brazilian Cup Matches from the Union Cup.
Diadorim (15hours) War and forbidden passion in the Brazilian backlands.
Little Missy (170×30 mins) Confronting her own father a young women fights for the abolition of slavery in the 1880's.
Represented By:
Roberto Filippelli, Sales Director and Maria Alvarez, Sales Executive.

GRAMPIAN TELEVISION
The Blood is Strong (3×54 mins) The story of the Gaelic Scots at home, in North America and Australasia.
A Musical Journey (6×26 mins) Eight young singers perform some of the world's most popular songs on lovely Scottish locations.
Oil (8×54 mins) A definitive portrait of the oil industry and its worldwide impact.
Richard Clayderman (6×26 mins) The French maestro with talented European musicians on location in scenic Scotland.
International Tennis (54 mins) Reigning Wimbledon Champion Pat Cash of Australia is challenged by America's Kevin Curren.
Represented By:
Michael McLintock, Publicity & Promotions Executive.

GRANADA TELEVISION
Every Breath you Take (75 mins) A mother is shattered to learn her son is diabetic.
The Ray Bradbury Theatre (12×30 mins) Tales from one of the world's greatest storytellers.
The Return of Sherlock Holmes (4×60 mins) Jeremy Brett stars as Holmes.
Wired (13×60 mins) Rock magazine programmes featuring the hottest music, the latest news, the biggest stars.
Erasmus Microman (7×25 mins) A kindly eccentric living inside a television set takes two children to meet great scientists of history.
Represented By:
Vivien Wallace, Chief Executive and Bill Allan, Head of Marketing and Co-production.

HENSON INT'L
The Storyteller (9×30 mins) Fantasy series based on authentic but little-known European folk tales.
Fraggle Rock Animation (26×15 mins) New animated series for children.
A Muppet Family Christmas (60 mins) A Christmas special using all of Jim Henson's characters together for the festive celebration.

Labyrinth (90 mins) A feature length fantasy film adventure starring David Bowie.
Mother Goose (13×8 mins) Designed for a pre-school audience. Mixture of puppetry and live action.
Represented By:
Peter Orton, Chief Operating Office and Sophie Turner Laing, Sales Director.

HTV TELEVISION
World Championship Hand Gliding (28 mins) Over 200 competitors from 40 nations competing in this high level extravaganza.
Masafi 4WD Desert Rally, Dubai (28 mins) A very tough event taking in 1400km of desert stages, all in 24 hours of non-stop motoring.
Speed and Slalom Windsurfing, Canary Islands (28 mins) This event has now emerged as the best speedsailing event in the world.
The Bristol Balloon Fiesta (28 mins) An annual event held at Ashton Court park.

INTERPROM
On the Live Side (13×25 mins) Series features three or four blues and jazz artists per
New Jersey Summer Festival '87 (1×60 mins & 2×30 mins) Three programmes recorded at Monmouth Battlefield State Park featuring Dizzy Gillispie, Dave Newman, Crossing Point.
Some Call it Jazz (6×30 mins) Featuring 'New Age' music from Scott Cossu and Liz Story.
Represented By:
Clive Woods.

ITC ENTERTAINMENT
Windmills of the Gods (4×60 mins) Drama based on the world's best seling Sidney Sheldon
Poor Little Rich Girl (6×60 mins) Story of Barbara Hutton the Woolworth heiress.
Beverly Hills Murders (4×60 mins) Fact-based mini-series about a group of rich young men involved in a web of violence and murder.
The Ann Jillian Story (120 mins) Ann Jillian in her own compelling story of courage and triumph.
Secret Passions (120 mins) A haunting story of passion and ghostly spirits.
Represented By:
Jerry Leider, President and Jim Marrinan, Executive VP Int'l Sales and General Manager.

The International face of HTV.

JANE SEYMOUR, ANTHONY ANDREWS
In *The Woman He Loved*, the royal love story of the century.

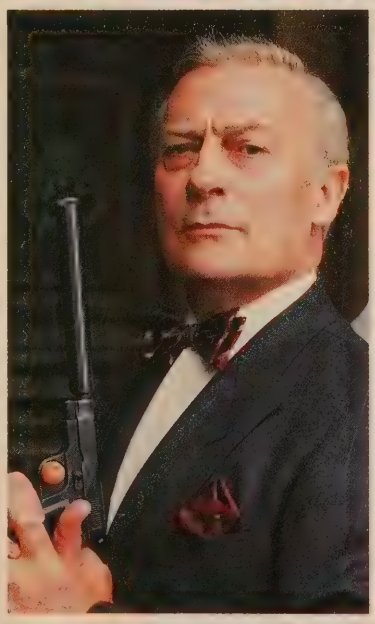
EDWARD WOODWARD
Stars in the Cold War drama *Codename Kyril.*

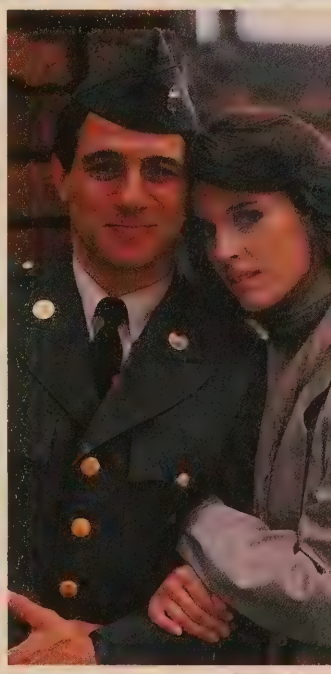
COLETTE STEVENSON, TONY DANZA
In *Wall of Tyranny* a romance set at the time of the building of the Berlin Wall.

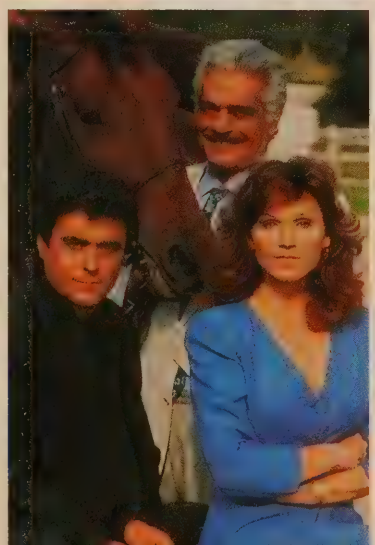
MARILU HENNER, OMAR SHARIF, IAN McSHANE
In *Grand Larceny*, an entertaining comedy thriller about the recovery of a stolen racehorse.

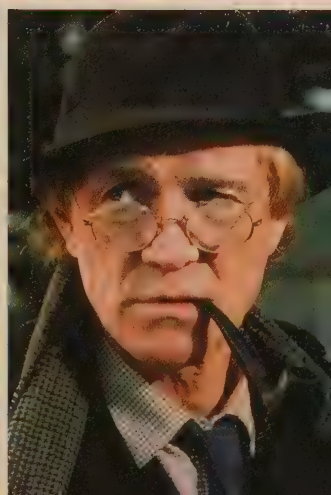
RICHARD HARRIS
As the legendary French detective, *Maigret.*

HTV has produced a string of powerful dramas notable for their strong storylines, exotic locations and casts of international stars.
But that's not all – as our catalogue of documentaries, children's programmes and many more proves.
If you want to hear more, contact Sue Clark, HTV International at MIP on stand 02.32/04.33.
HTV Limited, 99 Baker St, London W1M 2AJ.
Telephone: 01-486 0662/4311.









ITEL

The Attic (100 mins) The true story of the courageous Dutch woman, Meip Gies, who hid the Frank family from the Nazis in occupied Amsterdam.
Menance Unseen (3×60 mins) Death, treachery and computer fraud set in the world of international business deals.
The Australians (13×60 mins) Primetime television movies based on the lives of spirited Australians, famous names like Errol Flynn.
Sunchild (120 mins) Poignant realisation of the break up of a seemlingly perfect marriage as seen through the eyes of a child.
Anglia Classic Dramas (12×60 mins) Critically acclaimed dramatisation of classic theatre.
Represented By:
Tim Buxton, Chief Executive and Frank Miller, Senior Vice President.

JANE BALFOUR FILMS

Dispatches (40 min episodes) Weekly series of topical, often investigative, sometimes opinionated, always interesting current affairs programmes.
Chinese Cinema (55 mins) A general introduction to the history, character and social position of the cinema in China.
The Other Bomb (52 mins) The story, told by surviving scientists, of the building of the Soviet atom bomb.
Simply Marvellous (13×24 mins) Presented by 'Galloping Gourmet' Graham Kerr, who changes and develops menus to suit various national values.
Represented By:
Jane Balfour, Managing Director and Mary Barlow, Sales Director.

KING ROLLO FILMS

Ric (100×30 secs) A series of humourous animated
The Adventures of Spot (13×5 mins) Eric Hill's best-selling children's books brought to life.
Mr Benn (13×15 mins) Semi-animated superbly illustrated stories with a moral.
Victor & Maria (26×5 mins) A gentle series of children's stories featuring Victor, a big bear and Maria a little girl.
Towser (26×5 mins) A resourceful dog who always comes out on top however tricky the situation.
Represented By:
Clive Juster, Director of Production & Sales and David McKee, Director of Origination.

LONDON TELEVISION SERVICE

Perspective (78×30 mins) A popular science and technology series comprising 6 series of 13 programmes.
The Classics Collection A unique collection of black/white classic documentaries and films including films produced during World War 2.
Aids-Completing the Jigsaw (30 mins) A perspective special which tackles this international problem head-on.
The Sea in Their Blood (6×30 mins) Looks at the British Isles a nation with the sea in its lifeblood.
A Woman's Place (6×30 mins) More and more women in Britain today are holding down demanding and often unusual jobs, this series looks at some of them.
Represented By:
Wyn Roberts, Chief Executive and Sally Barrett, Head of Overseas Marketing.

LONDON WEEKEND TELEVISION INTERNATIONAL

Troubles (4 hours) Love story set in Ireland at the end of the first World War.
A Piece of Cake (6×60 mins) The lives, loves and deaths of a World War II fighter pilot squadron.
Londons Burning (6×60 mins) Daily dramas of life in a London fire brigade station.
The Charmer (6×60 mins) Career of a ruthless swindler whose pursuit of wealth, women and power leads to murder.
Wish Me Luck (8×60 mins) British women spies risk their lives in occupied France during World War II.
Represented By:
Christopher Bland, Chairman and Martha Burke-Hennessy, Controller Int'l Programme Development.

McCANN INTERNATIONAL

Antonis Stradivari (61 or 85 mins) Many of the world's greatest violinists and cellists play and talk about their love for their Stradivarius instruments.
Nature of Australia (6×60mins) A stunning new wildlife series from Australia.
Images of Australia (4×60 mins) Explores major themes of the last two centuries which have moulded Australia.
The Harp in The South (6×60 mins) Follows the dramas encountered by an Irish-Australian family in the aftermath of World War Two.
Represented By:
Joseph McCann and Andrew Luff.

MUSIC BOX

Rock of Europe (52.30 mins) Weekly Music Box special which covers the widest range of

The 1988 Montreux Rock Festival

ROCK AND THE NEW TALENT EVENING

3 evenings of international entertainment

Thursday 12th May
Friday 13th May } Rock Festival

Saturday 14th May - New Talent Evening

The greatest line up of pop artists ever seen in a television special including: Elton John, Sting, Banarama, the Communards, Chris Rea, Steve Winwood, Robert Palmer, Aztec Camera and Boz Scaggs.
Many countries have already pre-purchased the programme.

A TSR (Switzerland) – BBC (England) – MTV (USA) co-production

European sales contact: Annie Beljean, TV Suisse Romande, C.P. 234, CH – 1211 Geneva 8 – Switzerland. Tel: (22) 29 33 33 Tlx. 427 701 tvro ch. Fax (22) 81 19 08.

US sales contact: Dennis Gillespie, VIACOM World Wide Ltd, 1211 Avenue of the Americas, New York, NY 10036, USA Tel. (212) 575 51 75. Tx 680 10 05 Viacom NY. Fax (212) 719 7053.

Other sales contact: Kevin Wall, Radio Vision International, 7060 Hollywood Blvd, Suite 525, Hollywood, CA 90028, USA. Tel. (213) 469 5750 Tx 910 38 09 476 vision la. Fax (213) 659 43 88.

Produced & Directed by Michael Hurll

topics within the youth, music and fashion fields.
Off the Wall (52.30 mins) Covers every major rock, pop, fashion, style and showbiz event.
Chart Attack (52.30 mins) A lively weekly show in which we present the UK best selling top 30 hits.
The Power Hour (52.30 mins) The ultimate rock show varying from hard rock sounds of Iron Maiden and ACDC to the more melodic sounds of Bon Jovi and Foreigner.
Formula One (52.30 mins) Great package of 5×1 hour shows per week. The shows are filmed in the Formula One garage set location and feature live studio performances.
Represented By:
Kate Mundle, Head of Sales & Marketing and Julie Kiely, Sales Marketing Co-ordinator.

NBD PICTURES
The Telemusic Hour (4×60 mins) Drama documentaries on the lives of four great classical composers: Mozart, Beethoven, Schubert
Sounds of the Sixties - Live From the Bitter End (21×60 mins) The Bitter End club was the legendary venue for a series of performances during the sixties by the entertainment superstars of the future. Featuring such artists as Woody Allen, Dudley Moore, Linda Ronstadt, Dustin Hoffman.
Phil Collins is Buster (55 mins) More than just another film about the making of a film, this programme records Phil Collins' first venture on the big screen.
Don't Miss Wax (16×45 mins) Featuring Ruby Wax.
World Dance Championships.
Represented By:
Nicky Davies, Managing Director and Maria Anderton, Director of Sales Administration.

NVC ARTS
Die Entfuhrung aus dem Serial (140 mins) Mozart opera from the Royal Opera House.
Cinderella (125 mins) Rudolph Nureyev's production from the Paris National Opera Ballet.
Baryshnikov Dances Balanchine (2×60 mins) Mikhail Baryshnikov dances with American Ballet Theatre.
Missa a Rossini Recently rediscovered work by Verdi, to memory of Rossini, recorded in a Baroque church.
Riders to the Sea (40 mins) A first recording of Vaughan Williams' opera with New Irish Chamber Orchestra and Sarah Walker.
Represented By:
Helen Asquith, Director of Television Sales and Hazel Wright, Television Sales Executive.

OPIX
Samaranch Profile (25 mins) On the eve of the Games looks at the man who during the Olympics will be at the centre of the world stage.
Running the Games (52 mins) Observes the leaders of the most important movement in world sport in operation.
Games Climbers Play A beautiful and detailed adventure film about two female climbers who tackle one of the great Alpine classics - The South Face of the Aiguille de Midi.
Cave Warriors (52 mins) Wakulla Springs in Florida is one of the biggest and deepest underwater caves in the world. Dr Bill Stone organised an expedition, their task was simply to explore Wakulla.
Represented By:
Richard Madigan, Director of Sales.

PALLADIUM
Rising Damp (24 mins) Situation comedy.
In Loving Memory (24 mins) Situation comedy.
Dickens Of London (52 mins) Drama series.
Lassie Childrens.
The Lone Ranger Childrens.
Represented By:
Gary Dartnall, Chairman and Nathaniel Kwit, Director.

PICTURE PARADE
Children of Wax (7 mins) Animation of a folk tale
Chris and Crumble (7×10 mins) A new animated series for children.
In Remembrance of Martin (57 mins) A documentary celebrating the life and work of Martin Luther King.
There's Something I Must Tell You (50 mins) Two survivors of the First World War return to the battlefields of France and Belgium in search of a long lost love.
Kids in Crisis (57 mins) Concerned with the spread of teenage mental illness in America.
Represented By:
Claire Rawcliffe, Joint Managing Director/ Head of Sales and David Capey, Joint Managing Director/Producer.

PREMIERE FILM MARKETING
Takeover (90 mins) Comedy of an artificial intelligence
Call Me Mr. Brown (90 mins) Based on a true story of a bomb threat to an airline.
Coda (90 mins) Suspense thriller set around a music school.
Contagion (90 mins) Psychological thriller set in a remote countryside house.
Jenny Kissed Me (90 mins) Drama of a young girl torn between her mother and DeFacto father.
Represented By:
Tom Broadbridge, Chief Exec. Officer and Bill Doyle, President.

RANK FILM DISTRIBUTORS LTD
Best of British (26×30 mins) Documentary series examines the way British films have portrayed various themes over the years.
Just for Laughs (7×30 mins) Celebration of Ranks many comedy films.
Noel Coward - Masters Collection (4×60 mins & 2×90 mins) Drama series based on six short stories by Noel Coward.
What a Carry On (13×30 mins) The most riotous and outrageous moments from the 'Carry On' films.
Ranks Catalogue 500 feature films and 200+ childrens titles reflecting 50 years of British filmmaking.
Represented By:
Charles Bloye, Overseas Sales & Marketing Executive and Ron Fogelman, Sales Co-ordinator.

RAY ATKINSON MULTI MEDIA MARKETING LTD
Death of a Soldier (100 mins) True wartime murder thriller.
Alisons Birthday (98 mins) If Alison knew what was in store she would never wish to be 19.
Anzacs (5×96 mins) Excellent wartime mini series.
Tracy (3×96 mins) Excitement during Cyclone Tracy.
Through the Looking Glass (75 mins) Alice goes through the looking glass. Animation.

FilmFair Communications

Jacobs Well Mews London W.1. 01-935 1596. Telex 28170. Fax 01-935 0229.

We specialise in the production and distribution of television and video programmes in the technique of puppet and cartoon animation.

MIP STAND 17:22

R & M ASSOCIATES

Leonor Fini (90 mins) A journey through the imagination of the painter Leonor Fini, which shows her strange surrealist fantasies.
Billy Budd (151 mins) A live recording of the highly-acclaimed English National Opera production.
The Beauty Queens (3×60 mins) The series examines the development of the huge beauty industry.
The Merry Widow (100 mins) Special studio recording of Ronald Hynd's ballet, danced by the National Ballet of Canada.
Bernardo Bertolucci (65 mins) A profile of the Italian film director.
Represented By:
Reiner Moritz and Neil Mundy.

SCOTTISH TELEVISION

Bookie (3×60 mins) 'Bookie' lifts the lid on the betting business where high risks can reap big rewards.
Taggart - Cold Blood (90 mins) Horror strikes a health and beauty exhibition when an up-market masseur is murdered.
The Macrame Man (30 mins) Norah's is an old head on young shoulders after her mother leaves and her father is made redundant. Children's drama.
The Secret of Croftmore (30 mins) Calum and his mother are going to live with relatives, but Calam's 'ghostly' friends save the day.
Room for One More (30 mins) The fostering of an Asian teenager puts the whole Wilson family through some testing decisions.
Represented By:
Gus Macdonald, Director of Programmes and Michael Trotter, Head of Programmes Sales.

SCREEN VENTURES

Desert Island (52 mins) The creation of a nature reserve from the desert island, Sir Bani Yas.
Tayarra - A Racing Legend (52 mins) The story of Tayarra, a legendary racing camel and her bid for the biggest race of the year in Dubai.
Mr Corbett's Ghost (60 mins) A Dicken's style ghost story.
Live in L.A. (26 parts) Series of interviews in L.A.
Bergen Music Festival (52 mins) The first ever coverage of this specualar music and arts festival.
Represented By:
Christopher Mould, Managing Director and Dominic Saville, Director of Sales.

SR PROGRAMMES INTERNATIONAL

The Defectors (5×27 mins) Five former Soviet citizens reveal stories of intrigue, danger, escape and their lives today.
Wings of Fire (90 mins) One man's quest - a journey for all time.
F.I.T. (130×30 mins) The fitness series that's fun!
The Froozles (30 mins) Award winning children's series.
Fishing the West (140×30 mins) Good fishing techniques, breathtaking scenes and wildlife of North American and worldwide locations.
Represented By:
Stanley P. Darer, President and Susan S. Darer, Vice President.

S4C

The Adventures of Mic and the Turkey (3×30 mins) Animated specials featuring the adventures of an endearing foxcub, Mic, and his
Fireman Sam (14×10 mins & 20 mins special) Puppet animation series, featuring Sam, the local fireman and a host of other colourful characters who live in a small Welsh town.
Gerald of Wales (30 mins) Animated film featuring Gerald of Wales' historical journey through the Principality.
Jabas (6×30 mins) Contemporary comedy drama series featuring the trials and tribulations of a gang of school children.
East of the Moon (7×30 mins) Live action and animated stories based on the fairy tales.
Represented By:
Christopher Grace, Controller of Marketing and Mari Beynon Owen, Programme Sales Executive.

TELEVISION SOUTH WEST

One Step from Oblivion (60 mins) A documentary about the imminent extinction of Zambia's White Rhinoceros.
Tube Mice (26×5 mins) An animated children's series based on the mice of the London underground.
Affairs of the Hart (52 mins) The controversy surrounding stag-hunting.
Barbican Hot Jazz (3×30 mins) Recorded at Plymouth Arts Centre with Humphrey Lyttelton.
12 Summer Days (12×5 mins) News casts to celebrate the 400th anniversary of the Spanish Armada.
Represented By:
Tony Sandford, Chief Executive and Ann Gillham, Head of Sales Administration.

TELSO INTERNATIONAL

Gentleman & Players (7×60 mins) Glossy film drama set in the world of city finance and
The Giftie (52 mins) A comic play about an experiment which goes wrong.
Vietnam (10×48 mins) A powerful re-enactment of the almost-forgotten Australian involvement in the war that divided a generation.
Mandela (150 mins) The first ever screen dramatisation of the lives of South African freedom fighters, Nelson and Winnie Mandela.
Wolf to the Slaughter (4×52 mins) A murder mystery based on best-selling crime writer Ruth Rendell's popular novel.
Represented By:
Ann Harris, Controller of Int'l Co-Production and Nicholas Witkowski, Head of Int'l Sales & Marketing.

THAMES TELEVISION

Hannay (6×52 mins) Authentic costume drama begins in 1912 in the dark ages leading up to the First World War.
Andy Capp (6×25 mins) The flat-capped strip cartoon legend brought to life in this new situation comedy series.
Waldheim (4 hours) A major investigation into allegations that President Kurt Waldheim of Austria was implicated in war crimes.
Munich-The Peace of Paper (80 mins) Uses archive film and the historical evidence of 50 years of debate and controversy.
South (2×26 mins) A powerful hard-hitting children's drama aiming to explore some of the most urgent social issues for contemporary teenagers.
Represented By:
Sir Ian Trethowan, Chairman and Richard Dunn, Managing Director.

TYNE TEES ENTERPRISES

Big T For Trouble (30 mins) A recalcitrant 15 year old's battle with conformity.
Roxy Library (42×30 mins) The British network chart show from June 1987 to March 1988.
Lindisfarne - C'Mon Everybody (60 mins) A concert recording past glories.
The Tube Library Five years of the best in international live rock.
The Bros - the Story so Far (30 mins) The latest new-comers to the British pop scene.
Represented By:
Tony Sandford, Chief Executive and Ann Gillham, Head of Sales Administration.

VIDEO ARTS TELEVISION

Aids Now (6×52 mins) An up-to-date documentary series discussing in depth this highly topical
Hot House People (4×52 mins) A series showing the controversial method of hot housing - intensively training people to become geniuses.
God's Outlaw (94 mins) Historical costume drama set in the time of Henry VIII.
John's Not Mad (25 mins) Fascinating documentary looking at the plight of the 16 year old boy suffering from the little known disease, Tourettes Syndrome.
Assert Yourself (4×40 mins) A fascinating innovative series looking at different methods of assertiveness training.
Represented By:
Jane Lighting, Managing Director and Jane Smith, Head of Sales.

VIRGIN VISION

T'Pau Live (60 mins) Brand new concert.
Eurythmics; Savage (60 mins) Brand new conceptual film.
The Road to Munich (60 mins) Official guide to the players and teams of the European Football Championship 1988.
The European Championship: The Official Film (60 mins) Comprising the greatest moments of the championship.
Olympic Experience - 20 Years of the Greatest Film Moments (60 mins) Compilation of sporting excitement and nostalgia drawn from the work of world-renowned film makers and cinematographers.
Represented By:
Mary Glanville, Manager Television Sales & Acquisitions and Isobel Hughes, Sales Executive.

VISNEWS

Israel - 40th Anniversary (60 mins) Special Visnews Library package that traces the history leading up to independence and the events
Wings - The Jet Age (54 mins) Follows the development of the jet areoplane with spectacular footage of the some of the most breathtaking airbourne sequences ever recorded.
One Day (366×3 mins) Gives viewers a glimpse of the day's history.
Represented By:
Peter Lamb, UK Sales Manager and D Wratten, Int'l Relations Manager.

WILLIAM GILBERT ASSOC.

The Shiralee (2×95 mins) Story of a proud two-fisted street fighter who meets his

FIREMAN SAM

A FIREWORK DISPLAY FROM S4C ENTERPRISES

Wales' animation industry took off like a rocket five years ago, with Siriol's Superted. The creative sparks from that launch are still illuminating the channel at its centre, S4C, Channel 4 Wales.

The latest animation star is no stranger to the world of pyrotechnics. His name is Fireman Sam and he's already delighted over three million children throughout Britain, on S4C and BBC.

Commissioned by S4C, Bumper Films have produced fifteen ten-minute episodes based on the real life work of the fire service.

The appeal of the characters in Fireman Sam, set in the imaginary Welsh village of Pontypandy, is universal. Ask the children from Norway to New Zealand — they'll tell you!

S4C Enterprises
MIP Stand Number
11.32

match in a four foot blonde nuisance wearing a cabbage-tree hat.
Sparky's Magic Piano (60 mins) Sparky hates practising the piano until one day his piano talks to him and plays anything he wants.
China Moon (4×60 mins) This series embraces traditional methods of Chinese healing, agriculture, emigration, trade and culture.
Stephen King's World of Horror (2×60 mins) Imagine your very worst nightmare and discover how the master of horror can make it come true.
Represented By:
William Gilbert, Managing Director.

WORLDWIDE TELEVISION NEWS
Earthfile (15×30 mins) An environmental magazine programme focusing on international environmental problems and solutions.
Roving Report (30 mins) International current affairs news magazine programme.
Year End Report One hour annual review of the world's major international news stories.
Represented By:
Keith Reynolds, Senior Vice President and Gerry O'Reilly, Vice President Corporate Sales.

UNITED STATES

ABC DISTRIBUTION CO.

Baby M (4 hours) Mini-series depicting the story of surrogate motherhood and how it evolved into the decade's most historic custody battle.
Cap'N O.G. Readmore Meets Little Red Riding Hood (30mins) Children's animated programme insired by the classic tale.
Secrets & Mysteries (26×30 mins) This series explores the unusual events in history, strange phenomena, lost civilizations and famous unsolved crimes and disappearances.
Moonlighting (53×60 mins) The hit romantic comedy series starring Cybill Shepherd and Bruce Willis.
ABC News/ABC Sports A wide variety of sports spectaculars and informative news documentary close-ups available.
Represented By:
Herbert Granath, President ABC Video and John Healy, President, ABC Distribution Co.

AMERICAN PLAYHOUSE
Lemon Sky (120 mins) Set in Southern California in the fifties.
Eleanor: In Her Own Words (60 mins) An extraordinary one-woman performance in which Lee Remick 'becomes' Eleanor Roosevelt.
Dottie (90 mins) An attractive middle aged widow imprisoned by her phobia confronts her fears during a family crisis.
The Trial of Bernhar Goetz (90 & 60 mins) Based entirely on actual transcripts of one of America's most controversial 'vigilante' trials in recent history.
Journey Into Genius (60 mins) Starring Matthew Modine as the young American Nobel prize winning playwright Eugene O'Neill.
Represented By:
Joy Pereths, Senior Vice President and Roberta Lynn Tross, Director Business Affairs.

AMERICAN PROGRAMMES INTERNATIONAL
Crime on His Hands (65×30 mins) Classic episodes from some of the most famous detective series of the 40's.
Health Matter (80×30 mins) Programmes covering health isues.
Way Upstream (90 mins) A simple river boat holiday becomes a nightmare.
America's Music (24×30 mins) Music series highlighting the legendary singers and bands of the 40's.
Health Specials (3×60 mins) 'How to beat cancer', 'How to beat heart attacks', 'Cocaine the end of the line'.
Represented By:
Midge Barnett, President and James Jackson, Executive Vice President.

CBS BROADCAST
Reaching for the Skies (12 houra) Series which captures the drama of man's quest for flight.
The Network Movies/Three Ten feature films.
Blue Blood (13×60 mins) Action adventure series.
60 Minutes Investigative news series.
West 57th (60 mins) Magazine news series.
Represented By:
Donald Wear Jr, Senior V.P. & G.M. and Rainer Siek, V.P. Sales & Marketing.

CNN INTERNATIONAL
CNN International 24 hours a day. Worldwide television news and information service broadcast live via satellite from Atlanta, Georgia.
Represented By:
Robert Ross, Managing Director and Trevor Jones, Broadcast Sales Manager.

COLUMBIA PICTURES
The Charmings (23×30 mins) Series about Snow white, Prince Charming, their children, wicked stepmother and company in modern suburbia.
Designing Women (44×30 mins) Spicy, contemporary series about four women who are partners in the interior decorating firm of Sugarbaker's.
Dinosaucers (65×30 mins) Animated series about dinosaucers that are inhabitants of the primordial planet Reptilon.
Everything's Relative (10×30 mins) Follows the lives of two brothers living together in New York and their self-sufficient and outspoken mother.
The Facts of Life (201×30 mins) A humorous look at the problems of young female adults, set in a private boarding house.

CS ASSOCIATES
Nova (17×58 mins) Single programmes on various timely topics from science, medicine, nature and technology.
Frontline (13×54 mins) Current political social and economic topics from the U.S. and abroad.
Voices & Visions (13×58 mins) Profiles of the 13 greatest American poets, all shot on location in U.S. and Europe.
Voyage of the Mimi (12×28 mins) New adventures for the captain and crew of the Mimi in Mexico's Mayan ruins.
An Armenian Journey (58 mins) A new look at the deaths of a milion Armenians in turkey during WW1.
Represented By:
Charles Schuerhoff, President.

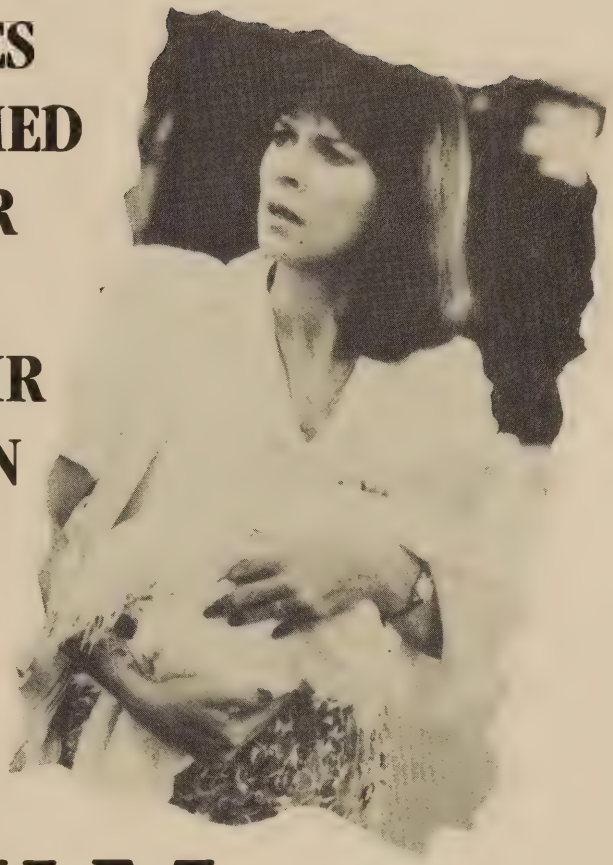
FILMATION
Bravestarr (65×23 mins) Bravestarr is the Galaxy's toughest, fastest, and bravest marshal.
Bugsburgh (65×23 mins) A common village except inhabitants are bugs.
Bravo (65×23 mins) Comedy adventure which accents return to days when cartoons were 'off the wall' and pure fun.
Dive to Adventure (13×30 mins) Finest underwater presentation ever offered for TV, focuses on myths, magic, humour and fascination of sea.
He-man and the Masters of the Universe (130×30 mins) On the magical planet of Eternia, He-Man battles evil.
Represented By:
Lou Scheimer, President and Alice Donenfeld, Executive Vice President.

FOX/LORBER ASSOC.
The Action Sports Collection (50×30 mins) Programmes packed with visually thrilling footage of international champions competing in world class events.
Romance Theatre (17×95 mins or 85×30 mins) Introduced by Louis Jourdan, each of the titles is filled with passion, intrigue and adventure.
Wild, Wild World of Animals (65×30 mins) Offers an extraordinary look at the life and death of animals in the wild.
Wilderness Alive (4×60 mins) This group of specials presents a panorama of animal life in four of the most spectacular wilderness areas of the world.
The World We Live In (26×30 mins) Unveils the mysteries and inner workings of everyday phenomena and the natural world.
Represented By:
David Fox, CEO and Richard Lorber, President.

FREEMANTLE INTERNATIONAL
We Are the Children (120 mins) Dramatic feature about two people whose lives are intertwined by the 1984 famine in Ethiopia.
Fight For Jenny (120 mins) Human conflict drama based on interracial marriage.
Fired (120 mins) A proud man fights the system.
The Campbells (52×30 mins) A Scottish doctor and his family settle in the wilderness of Canada in the 19th century.
Stillwatch Suspenseful mystery thriller set amid the glamour and cut-throat competition in the political circle of Washington, D.C.
Represented By:
Paul Talbot, President and Julie Zuleuta-Corbo, VP Latin American Sales.

FRIES DISTRIBUTION
The Blue Lightning (95 mins) An action adventure set in the Australian outback, where a rough, tough private eye battles an arch criminal over a priceless opal.
Emma: Queen of the South Seas (192 mins) An epic romantic drama about a nineteenth century, Somoan-American beauty.
Intimate Betrayal (95 mins) The happy existence of a loving couple is interrupted when a stranger appears in their lives and uncovers past deceptions.
Goodbye Supermom (95 mins) To the surprise of all, a successful businesswoman

BOTH SIDES CLAIMED HER AS THEIR OWN



BABY M

A 4 hour mini-series from ABC

JoBeth Williams • John Shea • Bruce Weitz • Anne Jackson
Robin Strasser and Dabney Coleman • Written & Directed by James Sadwith

abc

ABC Distribution Company
A division of Capital Cities/ABC Video Enterprises

825 Seventh Avenue
New York, N.Y. 10019
(212) 887-1725
Telex: 234337 ABC WS
Fax: (212) 887-1708

MIP-TV
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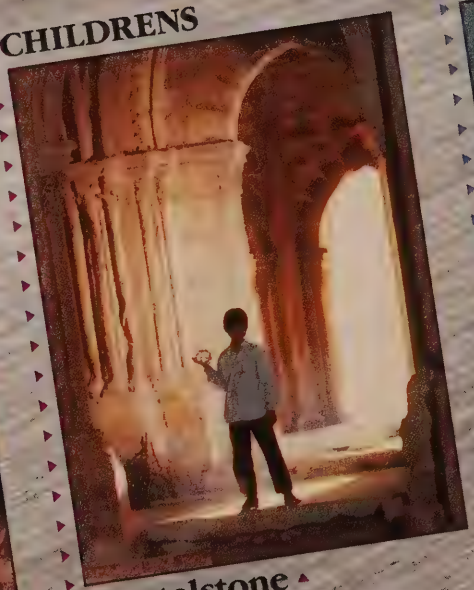
2040 Avenue of the Stars
Century City, CA. 90067
(213) 557-6600
Telex: 673127 Ambroco, LSA
Fax: (213) 557-7925

ACTION/ADVENTURE

- Hamburger Hill
- China Girl
- Space Rage
- Hostage

CHILDRENS



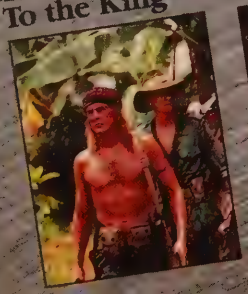
- Crystalstone
- Tubby the Tuba
- Wrinkles In Need of Cuddles

COMEDY

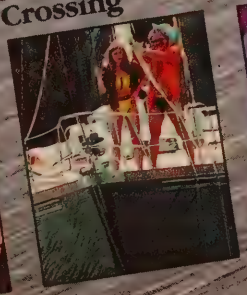
- Princess Bride
- Forever Lulu
- Hot Pursuit
- Magic Sticks

COMING SOON FROM VESTRON TELEVISION INTERNATIONAL:

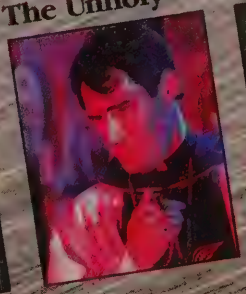
Farewell To the King



Midnight Crossing



The Unholy

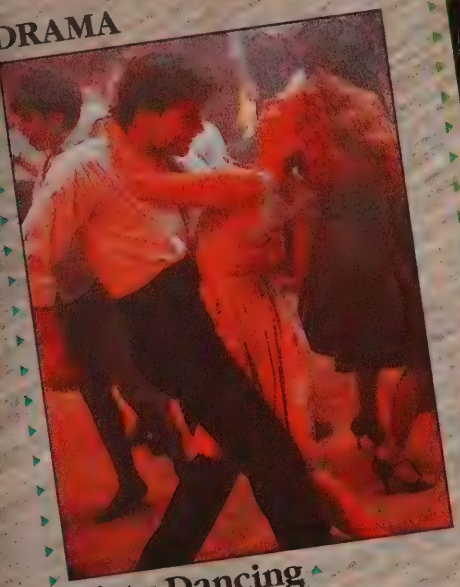


Taffin

The Tunnel

A WORLD OF ENTERTAINMENT

DRAMA

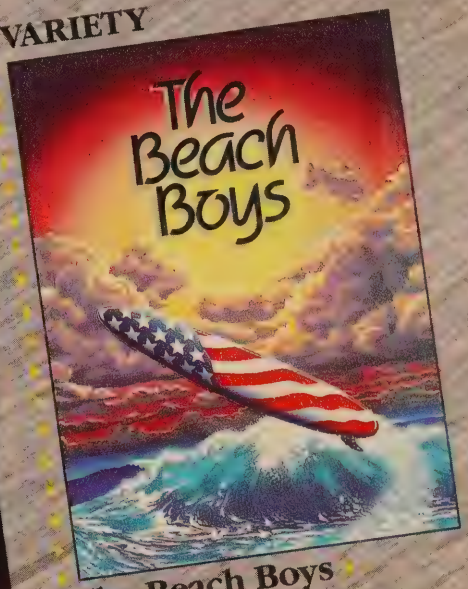


- Dirty Dancing
- Streets of Gold
- Anna
- Promised Land

HORROR

- Ghoulies
- Crawlspace
- Ghost Warrior
- Troll

VARIETY



- The Beach Boys
- Linda Ronstadt
- Shockwave

PLUS A LIBRARY OF 60 CURRENT FEATURES.

VESTRON TELEVISION INTERNATIONAL™

LOS ANGELES
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abandons her career to devote herself to the worthwhile rewards of being a housewife and full-time mother.

Strange Interlude (4 hours) The death of a woman's fiance leads her to a nervous breakdown and into the arms of a new lover.
Represented By:
.Charles W. Fries, Chairman, President & Chief Executive Officer and Ava Ostern Fries, President Avanti Enterprises.

GILSON INTERNATIONAL

For the Honour of Their Country (30 mins) Special Olympic series highlighting Olympic heroes past, present and future from 13 countries.
Beverly Hills Buntz (30 mins) Two of 'Hill Street Blues' most popular characters become private detectives in Beverly Hills.
Eisenhower and Lutz (30 mins) Comedy about a young man returning to his desert hometown of Palm Springs to practise law.
Tattingers (60 mins) Action-adventure about a New York restauranteur and his ex-wife.
Home Free (60 mins) Drama about a single foster parent to a group of displaced children.
Represented By:
Ken Page, President and Anne Page, V.P. Int'l Sales.

HAL ROACH STUDIOS

Lonesome Dove (8 hours) Mini-series set in America's frontier. This saga chronicles the fearless spirit of the untamed west.
Foxfire (120 mins) Starring John Denver, Jessica Tandy and Hume Cronyn.
Just U.N. Me Babe (120 mins) Comedy about living and working around the united nations.
Face to Face (120 mins) Romantic comedy drama set in Kenya.
Represented By:
David Evans, President and Regina Dantas, President, Int'l Div.

HARMONY GOLD

King of the Olympics (4 hours) Mini-series depicting the true story of Avery Brundage, the man who was the power behind the Olympic Games for more than half a century.
The Man who Lived At the Ritz (4 hours) Mini-series based on A.E. Hotchner's international best-selling novel.
Thirty Minute Theatre (26×30 mins) Dramas by some of Hollywood's best known writers, producers and directors.
Short Story Theatre 17 short films of varying lengths based on classic short stories.
Serie Noire A package of 90 mins films in the collection by Hamster Films of Paris.
Represented By:
Frank Agrama, President and Jehan Agrama, Senior Executive Vice President.

HORIZON

Too Young The Hero (120 mins) Based on a true story of a twelve year old boy who enlists in the US navy during World War II.
Strange Voices (120 mins) Takes a critical look at a young girl's battle with schizophrenia.
Unsolved Mysteries (18×60 mins) Featuring ordinary people thrust into extraordinary and mysterious circumstances.
Mac & Mutley (34×30 mins) Dedicated to pets and animals where special skills and abilities will amaze the animal lover in all of us.
Fatal Dosage (120 mins) Details the real-life experience of a nurse who administers a fatal dose of morphine to a patient.
Represented By:
Stan Golden, President.

INTERNATIONAL BROADCAST SYSTEMS

The Wall Street Journal Report Four one hour quarterly reports and 360 financial highlight programmes. Current Affairs.
Barbie and the rock Stars Features Barbie, the most popular doll since the launch of the product line in 1959, and her rock stars.
Long Voyage Back From Luke Rhinehart's best-selling novel comes the story of a small group of survivors fleeing the aftermath of nuclear war on the high seas.
Once Upon a Time Stephanie (60 mins) Featuring Princess Stephanie of Monaco in her international television debut.
Captain Power and the Soldiers of the Future (22×30 mins) Still the only interactive live-action programme on television!
Represented By:
Earl Jones, Chairman, C.E.O. and June Berkhimer, Vice President Network Relations.

INTERNATIONAL TELEVISION NETWORK

Tina Yother's Russian Tour for Peace (60 mins) A music concert special to be taped on location in June 1988 in Moscow, Leningrad and other USSR cities.
Rockin' the World (30 misn) Exclusive backstage interviews taped during the 1988 Grammy Awards ceremony.
New Zoo Revue Award winning children's entertainment educational series with music.
Represented By:
Carl Sabatino, President and Marla Beatty, Administrative & Marketing Co-ordinator.

ITC ENTERTAINMENT

Windmills of the Gods (4×60 mins) Drama based on the world's best selling Sidney Sheldon novel.
Poor Little Rich Girl (6×60 mins) Story of Barbara Hutton the Woolworth heiress.
Beverly Hills Murders (4×60 mins) Fact-based mini-series about a group of rich young men involved in a web of violence and murder.
The Ann Jillian Story (120 mins) Ann Jillian in her own compelling story of courage and triumph.
Secret Passions (120 mins) A haunting story of passion and ghostly spirits.
Represented By:
Jerry Leider, President and Jim Marrinan, Executive VP Int'l Sales and General Manager.

JOEL COHEN PRODUCTIONS

The 14th Annual People's Choice Awards (90 mins) Awards determined by a special poll of the general public representing over 2 million peoples.
Power Hits, 1st Annual (90 mins) Re-cap of the top 25 music hits of '87.
Surfer Magazine (13×30 mins) Travel to exotic surfing locals world wide with the top surfers in a magazine format.
Talk About Picture (125×30 mins) Entertaining look at the world of the still photographer.
The Legends of Malibu (60 ins) Documentary on the Malibu of the 60's featuring the music and the surfers.
Represented By:
Joel Cohen, CEO/President and Michael Cohen, V.P. World Wide Sales.

KAY ARNOLD GROUP

Last of the Great Explorers (100 mins) Sometimes shocking, sometimes sensual, Lewis Cotlow the Explorer.
Last Sanctuary of the Giants (59 mins) A women's exploration in Africa.
The Falcon (6×60 mins) A quincentennial of Columbus discovering America series for 1992.
Sherrill Milnes and Friends (56 mins) An operatic highlight with Sherrill Milnes, Placido Domingo, Mirella Freni, Julia Migenes, Johnson and more.
Rona Jaffe's Mazes & Monsters (120 mins) A psycholgical thriller.
Represented By:
Kay Arnold, President.

KING FEATURES

Popeye and Son (13×03 mins) Animation.
Defenders of the Earth (65×30 mins) Animation.
Flash Gordon (4×90 mins) Feature.
Blondie (26×30 mins) Series.
Great Adventure (4 mins) Documentary.
Represented By:
Bruce Paisner, President and William Miller, Executive Vice President.

KING WORLD

Night Heat (60 mins) Crime drama series.
Wheel of Fortune (30 mins) Game show.
Jeopardy (30 mins) Game show.
Sherlock Holmes Classics (14×60 to 80 mins) Suspense filled movies featuring the classic detective.
Little Rascals (20 mins) Adult/childrens comedy featuring the lovable little scamps.
Represented By:
E.de Villers, President and S. Hardy, Vice President.

LBS INTERNATIONAL

Mysteries of the Pyramids (120 mins) An unprecedented live journey into the secret realm of Egypt's Great Pyramids.
Vietnam War Story (120 mins) This trilogy of three hard hitting, dramatic stories focuses on American soldiers in Vietnam.
Forever James Dean (60 mins) Chronicles the man behind the myth using exclusive footage and scenes from his films.
Bonanza: The Next Generation (120 mins) Return to the Ponderosa and meet a new breed of Cartwrights, young, strong and proud.
Hit Squad (half-hours) Four segments of outrageous humour with experts at stunts, special effects and hidden camera technique.
Represented By:
Henry Siegel, President & Chairman and Phil Howort, President, LBS Telecommunications.

LORIMAR

Aaron's Way (13×60 mins) Heartwarming and sensitive portrayal of a uniquely conservative family who experience the drama of moving their roots to California.
Hot House (5×60 mins) Explores the dedication of a private clinic to truly affecting its patients' recovery.
Full House (22×30 mins) A hilarious and irreverent comedy about a recently-widowed father who employs the services of his womanising brother-in-law to raise his three daughters.
The Slap Maxwell Story (22×30 mins) Comedy about a sportswriter with a loose

Proserv Television

Sports and Entertainment Programming

- Professional Tennis
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- Classical Music
- Sports Instructionals
- Sports Anthologies
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Fax: 214/343-2068

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888 17th St., N.W.
Washington, DC 20006
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Fax: 202/466-1677

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tongue and a flair for stirring up trouble.
Alf Animated (13×30 mins) The wise-cracking alien life form is now the star of his own animated series.
Represented By:
Michael Jay Solomon, President and Jeffrey Schlesinger, Senior V.P.

MANSON INTERNATIONAL
Enemy Amoung Us A 16 year old boy contracts the disease AIDS through a blood transfusion.
Contract For Life The S.A.D.D. story recounts the creation of the nationwide organisation Students Against Drunk Driving and is based on true incidents.
Live From Carnegie Hall (30 mins) This show features Howie in his sell out performance at New York's Carnegie Hall.
The Life of Benjamin Banneker As a tribute to black Americans, the United Stats Postal Service issued a stamp of Benjamin Banneker in February 1980.
Represented By:
Andrew Milner, President of Int'l Sales and Andrea Miller, Sales Associate.

MCA INTERNATIONAL
A Year in the Life (22×60 mins) The lives and relationships of the Gardner family are portrayed following the mini-series.
Childrens Theatre (4×90 mins) Four classic children's fairytales are brought to the stage.
Coming of Age (6×30 mins) Two neighbouring couples in a retirement village; the stories feature the conflicts between the husbands.
Desperado: A Western Trilogy (3×120 mins) Centres on cowboy Duell Mccall, who risks his life to fight the corrupt powers-that-be in a mining town.
The Law and Harry McGraw (15×60 mins) The series presents Eleanor Maginnis as a patrician, recently widowed criminal lawyer and Harry McGraw, a rough-around-the-edges private eye.
Represented By:
Colin Davis, President and Marion Edwards, Vice President, Los Angeles.

MGM/UA
Thirty Something (22×60 mins) A contemporary drama series about family, friends, children.....life in the uncertain 80's.
Dirty Dozen (2 hour pilot, 11×60 mins) Based on theatrical war drama of the same name.
In The Heat of The Night (2 hour pilot, 6×60 mins) Remake of the theatrical feature about a samll southern town and its bigoted and bambatic sheriff, who accepts the help of a black detective on a murder case.
Let's Party (7×30 mins) Starring Richard 'Cheech' Marin in an exciting new comedy/variety format.
Stop the Music Contestants answer questions related to videos from varied sources.
Represented By:
Norman Horowitz, President and Anthony Lynn, Executive V.P.

MULTIMEDIA ENTERTAINMENT
The Dom DeLuise Show (30 mins) Comedy series about the owner of a barber shop located across the street from a major Hollywood motion picture studio.
Donahue (60 mins) Interview/talk show hosted by Phil Donahue.
All Family Specials (70×30 mins) Entertaining family dramas.
The Search for Houdini (120 mins) Renowned magicians of our time re-enact the various feats which made Harry Houdini a legend.
Sweethearts (30 mins) Comedy game show hosted by the multi-talented comic entertainer Charles Nelson Reilly.
Represented By:
Peter Lund, President and Bruce Johansen, Vice President/Int'l Sales & Programming.

NBC
Assault and Matrimony (120 mins) The bungling adventures of a husband and wife in a miserable marriage which leads to homicidal cat-and-mouse games as they try to bump each other off.
The Little Match Girl (120 mins) Inspired by the Hans Christian Andersen parable about a little girl who forever changes the lives of those she comes in contact with.
The Child Saver (120 mins) A successful advertising executive puts her life on the line when she meets a young boy involved in the drug world.
Represented By:
Mike Perez, Vice President Int'l Sales and Eric Stanley, Director Int'l Sales.

NEW WORLD
The Woman He Loved (120 mins) The most celebrated love-story of the century - the story of the royal romance between American divorcee Wallis Simpson and the British monarch King Edward VIII.
The Wonder Years (30 mins) A comic nostalgic look at 1960's suburban America through the eyes of 12 year-old Kevin Arnold.
Elvis and Me The true story of Elvis Presley and the only woman he ever wed based on Priscilla Presley's best selling autobiography.
Queenie (5 hours) A rags to riches drama, based on Michael Korda's bestseller.
Mariah (60 mins) A penetrating drama focusing on the lives of the administrators of a maximum security prison.
Represented By:
William Shields, President & COO and Steve Maier, President & Chief Executive Officer LCA/Highgate.

ORBIS COMMUNICATIONS
Public People/Private Living (26×60 mins) Interviews looking at the private side of public personalities from entertainment and sports.
The Next President (5×60 mins) In depth interviews with the remaining candidates in the 1988 campaign for United States President.
Spiral Zone (65×30 mins) Animation. An international superforce unites to battle an evil scientist determined to take over the Earth.
War Chronicles (13×30 mins) Highlights of the most dramatic battles of World War II.
Bob Uecker's Wacky World of Sports (18×30 mins) Zany programmes featuring the humorous side of sports.
Represented By:
Robert Turner, President and John Ranck, Vice President.

ORION

Adderly (60 mins) Story of a top secret agent, who has been assigned to the bureau of Miscellaneous Affairs due to the loss of his left hand after being tortured by enemy agents.
Gathering of Old Men A study of modern-day racial prejudice in the Deep South.
The Murder of Mary Phagan (5 hours) Mini-series based on the true story. Shocking re-enactment of a child's murder which took place in Atlanta in 1913.
The Life and Times of Klaus Barbie Powerful documentary about the infamous Nazi war criminal, features interviews with former Nazis.
First Impressions About a recently divorced father bringing up his eight-year old daughter.
Represented By:
Ernst Goldschmidt, Chairman and Charlotte Ermoian, V.P. International.

PEREGRINE FILM DISTRIBUTION
The Spectacular World of Guiness Records (26×30 mins) Overwhelming success in the first year has led to the production of these new half-hour weekly episodes based on the best selling book.
Footlight Follies Traditional vaudeville bursts into the 80's with the best professional jugglers, magicians, dancers and singers.
Terror Zone Discover what evil lurks in the hearts of man and beast when you take a terrifying trip into the Terror Zone.
Alien Encounters The roots of celluloid science fiction at their spaced out best.
Adventure World Children of all ages can escape to the magic and delights of Adventure World.
Represented By:
Hal Brown, President and Pamela Senatore, Vice President.

PROCTER AND GAMBLE
Another World (1560×60 mins) Features the interactions of three families.
As the World Turns (1560×60 mins) The continuing story of four generations of the Hughes family.
Edge of Night (780 mins) This daily murder mystery features some of the most dramatic writing and brilliant performances of the genre.
Guiding Light (1560×60 mins) The unfolding saga of several colourful families who have won the hearts of millions of loyal fans.
Search For Tomorrow (1300×30 mins) Centres on the lives and loves of Joanne Gardner, one of the most popular characters in television.
Represented By:
James Connell and Cindy Schmidt.

PRODUCERS SERVICES GROUP
Here Comes the Future (52×30 mins) A magazine series reporting on the possible outcome of the social, artistic, scientific and political trends that we see today.
The Sensational Seventies (24×22 mins or 12×50 mins) A year-by-year retrospective of the 1970's featuring the news, inventions, fashions, music and people that made a mark on the decade.
Towards the Year 2000 (26×30 mins) This series makes a detailed examination of the problems we will face at the beginning of the new century and the possible solutions available to mankind.
Wild Refuge (13×30 mins) Draws viewers into the excitement of the North American wilderness with true life adventures that capture the thrill and wonder of nature.
The Winans (57×30 secs) In their first television special, the 1988 Grammy award winning group.
Represented By:
Louise Rosen, President.

PROSERV

Men's Professional Tennis Tournaments.
Countdown to '88 - Seoul.
James Galway's Music Special.
Rubinstein Remembered.
Midsummer's Night Dance Leningrad Ballet.

PROTELE

No One But You (120×30 mins) Sibling rivalry turns into a struggle for control of the Lombardo estate.
Weddings of Malice (150×30 mins) Magdalena's life becomes a living hell when she is forced to marry a man she doesn't love to save her family from ruin.
Diana Salazar (15×30 mins) A love that transcends the barrier of time brings Diana Salazar back to life, two hundred years later.
Amigo and Friends (104×6 mins) Takes children on amazing adventures.
Classics The world's greatest artists perform in there unique programmes.
Represented By:
Marcel Vinay, President and Belinda Menendez, Vice President Film Operations.

RADIO VISION

It's Only Rock & Roll A major rock music event celebrating Atlantic Records' 40th Anniversary.
Nelson Mandela's 70th Birthday Tribute Similar to the magnitude of Live Aid, this promises to be one of the music industry's most spectacular events.
Amnesty International - Conspiracy of Hope Tour The tour is scheduled to go out in August and will culminate on October 15th.
Ibiza '92 This is the most spectacular television event to be filmed in the Meiterranean.
Go Global A truly ground-breaking music culture television series.

REEVES ENTERTAINMENT

The Chisolms (16 hours) Mini-series.
Kate and Allie (100×30 mins) Series.
In Search Of (144×30 mins) Series.
And Baby Makes Five (5×30 mins) Series.
Those Amazing Animals (22×60 mins) Series.
Represented By:
Matthew Ody, Vice President Int'l Sales.

REPUBLIC PICTURES

Beauty and the Beast (60 mins) Series about a beautiful crime stopping attorney and the powerful man/beast whose appearance belies his noble spirit and intelligence.
On Trial (30 mins) Daily courtroom series using authentic courtroom footage of fascinating trials.
Mistress (120 mins) When her long-time lover dies suddenly leaving her with absolutely nothing, the mistress of a married man must face the harsh realities of life on her own.
Indiscreet The story of a debonair free-wheeling diplomat who falls in love with an actress while masquerading as a married man to preserve his bachelorhood. A remake of the Cary Grant, Ingrid Bergman classic.
Jesse Lee Remick stars as a courageous nurse who helps the residents of an isolated California community and is put on trial for practicing medicine without a license. Based on a true story.
Represented By:
Russell Goldsmith, Chairman of the Board and Joe Levinsohn, Senior Vice President Int'l Sales.

SUNBOW

Visionaries (13×30 mins) Animated action adventure where the legions of magic and technology split forces and carry on the battle of good vs evil.
G.I Joe - The Movie Full length animated feature with the Joes facing their gravest mission as they fight to save the Earth from total destruction.
The Transformers (98×30 mins) Fast-paced, high-tech struggle between good and evil.
Jem (65×30 mins) A truly outrageous animated rock 'n roll fantasy adventure packed with high fashion, romance and pop music.
My Little Pony 'n Friends (65×30 mins) Animated comedy series featuring My Little Pony characters, the Potato Head Kids, Glo Friends and Moondreamers.
Represented By:
Fred Cohen, Executive Vice President and C Kettler, Senior Vice President Distribution.

THE DOLMATCH GROUP

Kringles (90 mins) Full animation feature.
Jaw Breakers (80 mins) Full animated feature.
Dog Fat (26×30 mins) New animation series.
Feature Film Library 30 action adventure films.
Wild Life Feature 105 half hour documentaries and fifteen two-hour features.
Represented By:
Murray Dolmatch, President and Sandi Dolmatch, V.P.

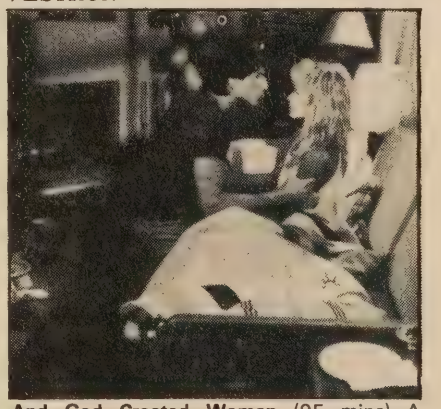
THE SAMUEL GOLDWYN COMPANY

April Morning Based on the novel by HOWARD FAST.
The Mothers-in-Law (54×30 mins) Hilarious frenetic action.
Oklahoma Film version of the famed Rodgers and Hammerstein musical.
South Pacific film adaption of Rodgers and Hammerstein's Broadway musical.
Cinderella Rodgers and Hammerstein's original musical.
Represented By:
Ann Dubinet, V.P. Int'l Sales and Michael Byrd, Sr. V.P. Operations.

TURNER INTERNATIONAL

Bacall On Bogart (90 mins) Bacall looks back on her marriage to Bogart, his career and some of the 75 films that he made since 1930.
Portrait of the Soviet Union (7×60 mins) Covers new and different ideas, personalities and people.
Story of Hollywood (10×60 mins) Tells the story of 60 years of Hollywood and the movies from the 1927 silent period to the present day.
The National Aubudon Society (12×60 mins) Focuses on the conservation of the wildlife and wilderness.
Rediscovery of the World (20 hours) This five-year project of Jacques Cousteau explores the world's secret and dangerous parts.
Represented By:
Robert Wussler, Senior Executive Vice President and Russ Barry, President, TPS.

VESTRON



And God Created Woman (95 mins) A beautiful free spirit's uninhibited ways and open sexuality lead her into comically complicated relationships and sexual mis-adventures.
Anna (100 mins) Anna, a struggling, former Czech film star living in exile in New York adopts a mysterious girl after she collapses from exhaustion.
China Girl (100 mins) A story of love against all odds in which a young Italian boy and a beautiful Chinese girl are swept up in the violence and brutality of the New York gangwars that surround them.
Crystalstone (94 mins) To stay together after their mother's death, ten year old Pablo and his younger sister Maria run away.
Dirty Dancing (95 mins) Set to the pulsating rock-and-roll songs of the early 60's, it is the romantic, sexy story of a 17 year old girl who falls in love with her dance instructor during a family vacation in 1963.
Represented By:
Julian Levin, Vice President, General Mgr and Edwin Friendly III, Vice President, Int'l Sales.

VIACOM

Double Dare (130×30 mins) Hit children's game show which combines mental agility with physical dexterity.

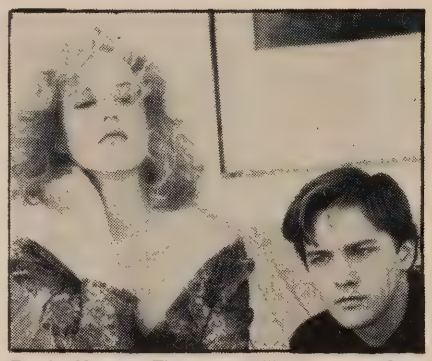
Finders Keepers (130×30 mins) Lively game show for kids where they search for valuble hidden prizes.
Matlock (45×60 mins) Andy Griffiths stars as a wily southern lawyer.
Jake and the Fatman (22×60 mins) William Conrad and Joe Penny star as a tough district attorney and his sidekick.
Frank's Place (22×30 mins) Tim Reid stars as a Boston college professor who inherits a restaurant New Orleans.

WALDO PRODUCTIONS
Endurance USA (39×26 mins) A US version of the original Japanese show.
Polo - A Way of Life (60 mins) A unique look at the professional polo player.
Now you See It (6541126 mins) A new wave variety show that teases the mind and the eyes with twisted perception.
Represented By:
Gary Wald, President.

WALT DISNEY COMPANY
Disney Sunday Movie (1 and 2 hour) Made for
Chip 'N Dales Rescue Rangers (65×30 mins) High adventure with the lovable memorable Disney characters.
New Advenures of Winnie the Pooh (30×30 mins) A beehive of activity worthy of the honey-loving bear himself.
Earth Star Voyage (4 hours) Youths in the next century journey through uncharted space in search of the 'new world'.
Win, Lose or Draw Format (30 mins) Star studded comedy/game show of sketch pad charades.
Represented By:
E. de Villers, President Buena Vista Television and Ms S Hardy, Vice President Buena Vista Television.

WARNER BROS.
The Bourne Identity (4 hours) Action-packed thriller based on Ludlum's blockbuster novel shot in Europe.
China Beach (60 mins) Innovative, vivid Vietnam epic exposes the courage, tenacity and fortitude of three women during the war.
Heartbeat (60 mins)Compelling characterization of controversial women's medical group explores the special personal challenges in patient care.
Ohara (60 mins) Action crime series about a detective, Ohara, who is paired with a new young partner whose style conflicts with his own.
Spenser: For Hire (60 mins) An action packed series based on the best-selling novels by Robert B. Parker about a Boston based private detective.
Represented By:
Bryan Hambleton, VP Sales & Administration and Michel Lecourt, V.P. TV Distribution.

WEINTRAUB
Dreamscape Starring Dennis Quaid, Max Von Sydow, Christopher Plummer.
My Stepmother is an Alien A romantic comedy about a scientist searching for extraterrestrial intelligence who has an unexpected encounter when he becomes involved with a beautiful alien.
The Karen Carpenter Story (102 mins) The true life story of Karen Carpenter - tracing her family's move from Connecticut to California through to the Carpenter's recording success to Karen's tragic death by anorexia nervosa, at age 33.
The Deer Hunter Starring Robert de Niro, John Cazale, John Savage, Meryl Streep, Christopher Walken.



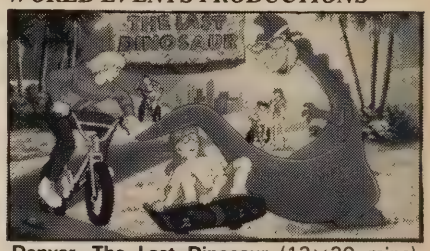
Fresh Horses The compelling story of a young couple's obsessive and intoxicating love, based on the hit off-broadway play of the same name.
Represented By:
Barney Rosenzweig, Executive Vice President & Chairman and Larry Sugar, Executive Vice President, Worldwide Division.

WESTERN WORLD
Risking It All (30 mins) Features the world's adventures and heroes who dare to live life dangerously.
Hollywood Inside (30 mins) Intimate interviews with Hollywood's hottest stars plus a behind-the-scenes look at the newest films.
Action Pac 15 feature length films.
Nova (60 mins) The highest rated science series in American public TV history.
Fifteen (15×30 mins) A soap opera for teenagers.
Represented By:
Julio Gonzalez-Reves, Chairman and Gary Worth, President & CEO.

WNET
Childhood (8×80 mins) Documentary series examining how children are shaped by the interplay of family, society, biology and culture.
The Future of Medicine (10×60 mins) Documentary series examining the outlook for medical care and ethics in the 21st century.
The Dance Project (13×60 mins) A sweeping survey of the excitement and meaning of world dance.
Heritage: The Christians (8×60 mins) Documentary series chronicling history of the Christian people.
Travels (10×60 mins) Anthology series celebrating acclaimed and uncommon destinations through the eyes of the traveller.
Represented By:
Hugh Price, Snr V-President of Production Centre and Marion Lear Swaybill, Director Prg Acquisitons and Co-productions.

WORLDVISION ENTERPRISES INC.
Hanna-Barbera (over 2000 hours) Classic animated characters including Yogi Bear, the Flintstones, Huckleberry Hound, Scooby Doo and Top Cat.
Internal Affairs (4 hours) A suspenseful sequel to the blockbuster Doubletake.
Starting from Scratch (24×30 mins) Comedy series about a small-town veterinarian and his ex-wife.
Dallas (30 hours) Tenth season of world's favourite dramatic serial.
Highway to Heaven (24 hours) Fourth season of acclaimed series starring Michael Landon.
Represented By:
John Ryan, President & Chief Executive Officer and Bert Cohen, Executive V.P. & Chief Operating Officer.

WORLD EVENTS PRODUCTIONS



Denver, The Last Dinosaur (13×30 mins) Outstanding animation series about a lovable dinosaur, set in today's world.
Saber Rider and the Star Sheriffs (65×30 mins) An animated humorous kids' show set in a fun western environment.
Voltron Defender of the Universe (126×30 mins) Spectacular animated international classic - a futuristic action adventure series.
Vytor, The Starfire Champion (52×30 mins) An adventure fantasy. Stunning animation. Timeless stories and richly detailed characters.
Represented By:
Brian Lacey, Glenda Gabriel.

WQED
Inside the Soviet Circus Travels to the Soviet Union for an in-depth look at the circuses in Moscow, Minsk, Voroshilovgrad, Lvov and Ashkhabad.
Mysteries of Mankind Explores the puzzle, 'Who are we and where did we come from?'
Fires of the Mind (60 mins) Presents the latest discoveries in development of the human mind.
Jacksonville Jazz Features a superstar jam session as George Benson, Dizzy Gillespie and Al Hirt come together for the first time ever.
Everest: The Mystery of Mallory and Irvine This documentary tells of the early attempts on Mount Everest and the mystery surrounding the disappearance in 1924 of British mountaineers, George Mallory and Andrew Irvine.
Represented By:
Mary Herne, Director of Int'l Sales and Karen Rothrock, Manager of Int'l Distribution.

YUGOSLAVIA

JRT

The Golden Apple Tree and the Nine Peacock Girls (2×30 mins) Folk tale about a king who had three sons and a golden apple tree.
Trieste via Skopje (6×50 mins) Story of the children sold to Italy to be used as beggars, burglars and thieves for mafia bosses.
Medjugorje (30 mins) The Virgin appeared in the East. The visionary Vicka: 'What I've seen in heaven, the hell and the purgatory!'
Mexico, the Land of Real Surrealism (120 mins) A documentary representing Mexico in a different way, not realistically but through the literature of surrealism.

International ratings

NEW ZEALAND: TV

Week ending April 2, 1988

Rank	Programme	Channel	Rating (share)
1	The Flying Doctors	2	26
2	Albatross Watch	1	26
3	It's in the Bag	2	23
3	Revial of the Moriori	1	23
3	MacGyver	2	23
3	The Cosby Show	2	23
3	Sons and Daughters	2	23
8	Fair Go	1	22
8	Sons and Daughters	2	22
10	Alf	2	21
11	My two Dads	2	20
12	Coronation Street	1	20
12	Jake and the Fat Man	2	20
12	Sons and Daughters	2	20
15	Enders	2	18

Source: AGB

FRANCE: TV

Week ending April 3, 1988

Rank	Programme	Channel	Rating
1	Joyeuses Paques	TF1	30
2	Sacre Soiree	TF1	29
3	La Vengeance du serpent a pumes	TF1	27
4	La roue de la fortune	TF1	25
4	La roue de la fortune	TF1	25
6	A Nous quatre cardinal	A2	21
6	Operation Cosinus	A2	21
6	Circulex y'a rien a voir	A2	21
9	Champs Elysees	A2	20
9	Greystoke	FR3	20
11	Un Chateau du soleil	A2	19
12	La classe	FR3	15
13	Benny Hill	FR3	14
14	La classe	FR3	13
14	La classe	FR3	13

Source: Mediametrie

WEST GERMANY: TV

Week ending February 21, 1988

Rank	Programme	Channel	Rating (per cent)
1	Karneval in Koeln	ARD	41
2	Aktenzeichen; XY. . Ungeloest	ZDF	39
3	The Day After	ZDF	37
4	Der Denver-Clan	ZDF	35
5	Die Wicherts von Nebenan	ZDF	34
5	Musikantenstadl	ARD	34
5	Fussball	ZDF	34
8	ZDF – Olympia-Studio	ZDF	32
8	Heute	ZDF	32
10	Olympische Winterspiele	ARD	31
11	Panorama Europa	ARD	30
11	Olympische Winterspiele	ARD	30

Source: GfK

PHILIPPINES: TV

Week ending February 14, 1988

	Title	Channel	
1	Malone	2	18.5
2	Miami Vice	7	15.2
3	Spect. Action on screen	13	14.6
4	Twilight Zone	2	13.9
5	Friday Night Shockers	2	13.5
6	Werewolf	7	13.5
7	Down Town	7	13.5
8	Tales of the Darkside	9	13.0
9	21 Jump St.	7	13.0
10	Alfred Hitchcock	9	12.6
11	Walt Disney Spectacular	2	12.4
12	Sunda's Big Event	9	12.3
13	All Star Wrestling	13	12.1
14	Crossbow	7	12.0
15	Hooperman	7	12.0
16	Different World	7	11.5
17	Weekend World	13	11.3
18	McGyver	9	11.0
19	Daimos	2	10.7
20	Super Movie Special	13	9.9

Source: Pulsitron TV Ratings Service AGB-Media Pulse, Inc.

HONG KONG: TV

Week ending April 4, 1988

Rank	Programme	Channel	Rating (000's)
1	The Final Verdict	TVBJ	2,536
2	City Japes	TVBJ	2,510
3	The Final Verdict	TVBJ	2,491
4	City Japes Matchmaker	TVBJ	2,370
5	The Final Verdict	TVBJ	2,349
6	The Final Verdict	TVBJ	2,338
7	The In-Between	TVBJ	2,324
8	The Final Verdict	TVBJ	2,153
10	Tuesday Report	TVBJ	2,134

Source: AGB McNair

UNITED STATES: TV

Week ending April 10, 1988

Rank	Programme	Channel	Rating (Share-nightly average)
1	The Cosby Show	NBC	38
2	Golden Girls	NBC	36
3	60 Minutes	CBS	35
3	Murder, She Wrote	CBS	35
4	My Two Dads	NBC	32
6	Cheers (Thurs)	NBC	31
6	Who's the Boss	ABC	31
6	Amen	NBC	31
9	Movie: Red River	CBS	30
9	Movie: Best Friends	ABC	30
11	NCAA BasketBall	CBS	29
12	Matlock	NBC	28
12	The Wonder Years	ABC	28
12	Knots Landing	CBS	28
12	Movie: Scandal in a Small Town	NBC	28

Source: AGB

UNITED KINGDOM: TV

Week ending April 3, 1988

Rank	Programme	Channel	Rating (millions)
1	Eastenders (Tue/Sun)	BBC1	19.40
2	Eastenders (Thu/Sun)	BBC1	18.85
3	Coronation Street (Mon)	Granada	16.30
4	Neighbours (Tuex2)	BBC	15.20
5	Coronation Street (Weds)	Granada	14.95
6	Neighbours (Monx2)	BBC1	14.70
7	Neighbours (Wedx2)	BBC1	14.10
7	Neighbours (Thux2)	BBC1	14.10
9	Neighbours (Frix2)	BBC1	13.60
10	Question of Sport	BBC1	12.50
10	Wildlife on One	BBC1	12.50
12	Knightrider: The Movie	ITV	12.00
13	A Passage to India	BBC1	11.95
14	Watching	Granada	11.75
15	Catchphrase Celebrity Special	TVS	11.00

Source: AGB

VIDEO CASSETTE SALES: UK

Week ending April 8, 1988

	Title	Channel
1	Malone	Rank Video
2	Prom Night 2 Hello Hello Mary Lou	Sheer Eng.
3	Angel Heart	Guild Home
4	Dirty Dancing	Vestron Video
5	Ernest Goes To Camp	Touchstrone Video
6	Jumpin Jack Flash	CBS/Fox Video
7	Living Daylights	Warner
8	La Bamba	RCA/Columbia
9	Big Foot	Walt Disney
10	Near Dark	EIV
11	April Fools Day	CIC
12	Underworld	Vestron
13	Big Easy	RCA/Columbia
14	Avenging Force	MGM/UA
15	Crime Story 4	New World Video
16	Crime Story 5	New World Video
17	Outrageous Fortune	Walt Disney
18	Hellraiser	New World Video
19	Assasination	Rank Video
20	Blue Velvet	CBS/Fox Video

Source: Lightning Distribution

AUSTRALIA: TV

Week ending February/March, 1988

	Programme	Channel	Viewers (Thousands)
1	60 Minutes	9	1,936
2	The Cosby Show	9	1,841
3	Alf	7	1,793
4	Neighbours	10	1,782
5	A Country Practice	7	1,706
6	A different World	9	1,429
7	Valerie's Family/ Valerie	7	1,354
8	Who's The Boss	9	1,331
9	Family Ties	7	1,285
10	Hey, Hey, It's Saturday	9	1,279

Source: AGB Research Australia.

ADVERTISERS INDEX

Company	Page No.
ABC Distribution	167
Atlantic	19
Barter Co	74
BBC Enterprises	79
BNB Int'l	104
BRT	30
CBC	146
CBS International	7, OBC
Central	71,73
Cinar	44
Cimadis	39
Channel 4	159
Chanowski	88
CineCitta	70
CineGroup	27
DDR	153
Energy Source Int'l	123
ERT	154
Essence	93
Eureka Productions	157
Extrafilm	21
Filmfair	163
Films Transit	35
FMI	IBC
Fox Lorber	101
Great North Communications	45
Harmoney Gold	66
Hellthaler International	53, 61
Horizon	103
HTV	161
Igelfilm	135
International Film Exchange	107
Int'l Music Centre	125
InterTV	65
Ironstar	43
Israel Broadcasting Authority	94
ITC Entertainment	11, 12, 13, 14
King Rollo	80
LBS International	23
London TV Service	134
MCA TV International	9
Mifed	111
Mipcom	139
Montreal Int'l Film + Video Market	51
Music Box	16, 17
National Film board of Canada	50
NBC Int'l	99
Nelvana Enterprises	4
New World	97
NVC Arts	132
Orion Pictures Int'l	95
Paragon	148
Polivideo	115
Poltel	127
Portman Entertainment	81
Procidis	25
Producers Group International	47, 49
Proserv	171
Protele	2, 3
Radio Vision	100
Rete Italia	68, 69
RTBF	145
RTC Portugal	77
RTI Columbia	113
RTSI	22
S4C	165
Sacis	IFC, 1
SSR	162
Tatsunoko	137
Toei Animation	116
Telefilm Canada	31
Telexport	56
Telvetia	142
Transtel	52
TVNZ International	137
TVNZ	119
TVNZ Ontario	37
TV World	63
Vestron	168, 169
Viacom	87, 89
Visnews	82
Wagner Hallig Film	54
Wallonie Bruxelles Images	141
WQED	57
YLE	130
ZDF	55

INTERNATIONAL EVENTS

April 28-May 3	**Cannes, France**, *MIP-TV. (Tel: 33-14505 1403)*
May 9-14	**Cardiff, UK**, *Media '88. (Tel: Cardiff 399791)*
May 11-18	**Switzerland**, *Golden Rose of Montreux Festival of Light Entertainment. (Tlx: 453222)*
May 29-June 3	**Oslo, Norway**, *Nordic Screening. (Tel: 47-2-45-90 50) ext 8706; Tlx: 71794)*
June 1-9	**Munich, Germany**, *13th Prix Jeunesse International.*
June 9	**London, UK**, *Independent Film and TV Production: Conference on access under the new terms of trade and raising finance. (Tel: London 236 4080)*
June 5-11	**Alberta, Canada**, *BANFF Television Festival. (Tel: 762 3060; Tlx: 03-822804; Fax: 403 762 6444)*
June 9-16	**Prague, Czechoslovakia**, *25th Czechoslovak 25th International TV Festival*
September 6-9	**Sydney, Australia**, *4th Pacific International Media Market (PIMM).*
September 21-25	**Montbeliard, France**, *4th International Video and TV Festival (Tel: 81 433467)*
September 23-30	**Las Vegas, Nevada, US**, *Cinetex Convention for Film, TV and Video.*
October 5-11	**Bristol, UK**, *Wildscreen International. (Festival Director: 272 292656)*
October 16-21	**Montpellier, France**, *1st International Video Dance Grand Prix. (Tel: 72 5795)*
October 14-18	**Cannes, France**, *MIPCOM (Tel: 499 2317)*
October 17-23	**Plovdiv, Bulgaria**, *16th Edition of The Golden Chest International TV Festival.*
November 7-13	**London Screenings.** *(Tel: London 228 7459)*
November 14-18	**Blagoevgrad, Bulgaria**. *The Golden Antenna. First International Festival of Entertainment television programmes.*

While every effort is made to ensure accuracy, TV World cannot be held responsible for errors in this information.

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